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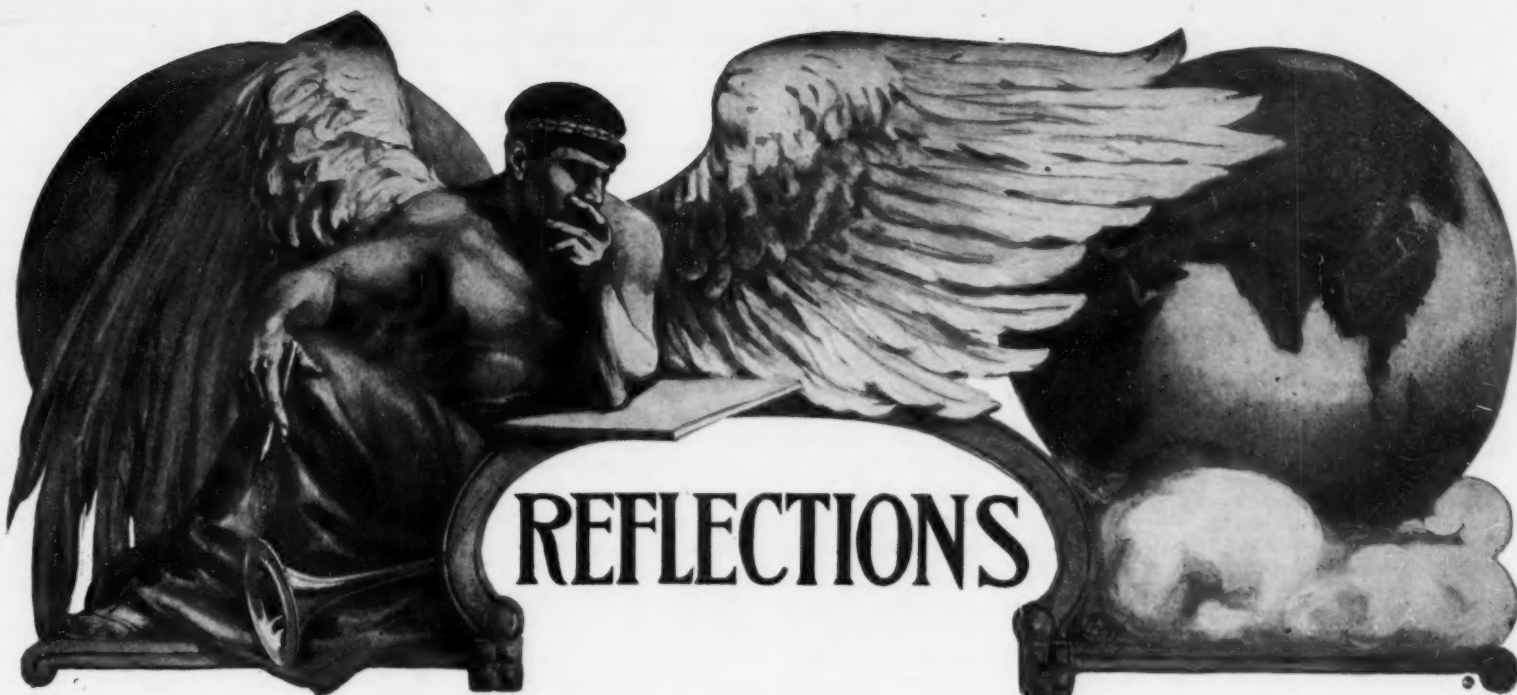
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## BY THE EDITOR.

PARIS, July 1, 1910.

**W**ITH the closing of the Metropolitan Opera Company's Paris series on Saturday night, June 25, and the Grand Prix on Sunday, June 26, the Paris season ended. The London Daily Mail printed the following on Sunday after the last Metropolitan performance, and as it is an excellent pen picture, by a former MUSICAL COURIER man, it may as well take the place of what any one else on the paper would say:

New York's Metropolitan Opera Company's season at the Chatelet Theatre wound up last night a triumphant success. Seventeen performances—two more than were originally announced—brought in one million francs (\$200,000), yet so great was the expense involved in this typical American enterprise that it is not likely that the profit will exceed \$10,000 or \$12,000. Five per cent. is a small dividend on such an outlay, but it much exceeds the expectations of the board of directors of the company, of which William K. Vanderbilt is president and Otto H. Kahn chairman of the executive committee.

"The best the most sanguine director had expected," said Mr. Gatti-Casazza, director-general of the company, upon whose shoulders rested the sole responsibility for the practical management of the season, "was to 'break even.' Some directors were even prepared for a deficit, and would not have been surprised had that deficit reached \$10,000 or \$20,000. This financial success is, of course, most gratifying."

"And the artistic success?"

"Ah!" replied Mr. Gatti-Casazza, "of that we never felt any doubt. We knew that we had simply to produce our operas as we produce them in New York to compel recognition by the Paris public of the fact that nowhere in the world is such opera given as in New York."

"The artistic success is due to the enthusiastic co-operation of every member of the company from the 'stars' down to the most modest chorus girl or humblest stage mechanic. Everything behind the scenes has worked with the greatest smoothness and good fellowship. I cannot pay too high a tribute to the loyalty of my associates here or to the hearty support given by Mr. Vanderbilt, Mr. Kahn, and all the other members of the board of directors and especially to the untiring efforts of my dear friend Toscanini."

Evidently Mr. Gatti-Casazza was a very happy man last evening, and so was M. Gabriel Astruc, who has shown himself a master in handling all the preliminary and local business incident to this extraordinary season.

The performance of Puccini's "Manon Lescaut" last evening was one of the best of the series. Caruso reached heights as an artist—not merely as a singer—which he had not scaled before. Lucrezia Bori made a lasting impression with her sympathetic voice and pretty face. Of Amato—but nothing more can be said—no member of the company leaves Paris in higher esteem. Again Toscanini demonstrated his marvelous "Maitrise." The close of the third act was the occasion for an enthusiastic outburst. All the artistes were showered with flowers, while an immense wreath of palms, bearing the inscription, "A Carusetto" (To Little Caruso) was pre-

sented to the famous tenor. Signor Toscanini was forced to appear on the scene.

"Will you come again?" M. Gatti-Casazza was asked, but he only smiled an enigmatic smile.

### Come Again.

This paper suggested that it might be advisable to consider gravely any other Paris invasion by an opera company, putting this forth when it announced the possibility of a German season next year. The difficulties are not only to be sought in the fact that Caruso was one of the prime factors, but that Toscanini, who would, in such case, conduct the "Meistersinger" and "Tristan," could not endure the strain again. At the gala performance at the Grand Opera House, when a few days ago the whole company sang acts of operas adapted to the various singers, the second act of "Tristan" was among the numbers, and before Toscanini could get it into commendable action he had to call eight rehearsals. For "Tristan" and the "Meistersinger" at least forty to fifty orchestral rehearsals each would have to be made here in Paris, and no one can, after a long New York season, endure such a task and then conduct a Paris season.

The orchestras here are not in the habit of submitting to the kind of operations which Toscanini demands. To bring the New York opera orchestra over here—which would solve the artistic question—would arouse bitter feeling; it would constitute a reflection, and knowing the spirit here, I do not see how any French manager could risk such a feat. It is not even very pleasant for myself, as writer of these truths, to be delivering these messages. Nearly insurmountable obstacles face any scheme to produce the German works here, and as to a repetition of the Metropolitan success—all that is necessary is to ask those who made the season now ended a success, as to the causes. They all hesitate to advise the repetition.

By the way, the second act of "Tristan," given in the Grand Opera House at the gala charity performance, was the first time when the German language was used on the stage of this French temple of opera.

### Borchard.

The eminent French piano virtuoso, Adolphe Borchard, whose successes in Germany and England have made him the piano talk of the town, played Scarlatti, Bach, Mozart, Schumann, Chopin, Liszt, Saint-Saëns and Brahms here the other evening and discussed these masters with magnificent technical utterance and a fine interpretation and reading. Borchard possesses imaginative sympathy, which enables him to understand the epochs, the schools and the personal tendencies of the composers. That is his musicianship. His pianistic power is an extension of technic into all the avenues of possible pianism, but with a distinct, individual tone, an accented style of delivery. He is French, but he is not a French pianist only. There are orthodox Gothic moments and Teutonic episodes that show a versatile conception of

musical values. He will be an interesting, useful and impressive factor in the American season ahead of us.

### New York Opera Opening.

Unless the unforeseen is seen, the first opera at the next Metropolitan season will be Gluck's "Armida."

### Beecham.

The great scheme of Beecham at the Drury Lane Theater, the old home of opera in London, next year—the coronation year—will embrace this list of operas, and more:

Verdi's "Aida," "Don Carlos," "Falstaff" "Rigoletto,"  
Bizet's "Carmen."  
Moussorgski's "Boris Godunov."  
Rossini's "Barbiere di Siviglia."  
Puccini's "Madama Butterfly," "La Vie de Bohème" and "La Tosca."  
Massenet's "Manon," "Le Jongleur de Notre Dame" and "Thais."  
Wagner's "Tristan und Isolde," "Tannhäuser" and "Lohengrin."  
Mascagni's "Cavalleria Rusticana."  
Saint-Saëns' "Henry VIII" and "Samson et Dalila."  
Debussy's "Pelléas et Mélisande."  
Gounod's "Romeo et Juliette."  
Leoncavallo's "Pagliacci."  
Gustave Charpentier's "Louise."  
Boito's "Mefistofele."  
Richard Strauss' "Salome."

Also Puccini's "Girl with the Golden Hair from the West," as it should be called. The sum of £60,000 has already been guaranteed. Everybody known to the operatic world will be in the company. Mention some one of consequence, that singer will be in the Drury Lane list. As cabled to you, the Beecham proposition is calculated also for America and will be one of the factors in the future operations of opera on our side. The very fact that the contracts will be made by the Thomas Quinlan Bureau will enable the Opera management, through him, as practical manager, to sign for one continuous period, covering nearly the whole year, at figures no American institution alone could possibly expect. Viewing the operatic market from its business viewpoint—the only view that makes it possible—the control of the London position by Beecham enables him to arrange for America, irrespective of any other European or American interests. He can bridge his whole scheme from London in one direction to the Continent, and, in the other, to America, North or South, or both. Even if those signed do not appear with Beecham, the London prices enable the Quinlan Bureau to make terms that will give it the opportunity to handle the operatic market by supplying it from London. It is one of the farseeing steps recently taken; it solves many hitherto involved conditions and some institutions in America will be vastly benefited through an association with the Beecham enterprises.

### Prices and Poses.

As already reported, Fürstner, Richard Strauss' publisher, demands \$1,000 for each performance of the new Strauss comic opera. The Metropolitan will not pay that sum. The Russian dancers, now performing at the Grand Opera House here, demand \$5,000 a night for America; another impossibility. Moreover, such a ballet or pantomime as the "Scheherezade"—with the well known Rimsky-Korsakov suite—would run about ten minutes in New York with Mr. Gaynor and Mr. Comstock as resident powers. There are limits in New York which Paris does not care enough to think about.

### The Philharmonic.

It cost the ladies—Mrs. Sheldon, Mrs. Untermeyer, Mrs. Dr. Weber—who conducted the affairs of the New York Philharmonic Society, about \$100,000 last season; but they and all of us had the pleas-

ure of Gustav Mahler's learned and inspired readings by means of a controlled orchestra under systematic rehearsing. When this paper called for a business manager for this and the future seasons, it reflected the desire of these ladies, who found, after a few months, that management under experienced hands was essential if they wanted audiences. It did not occur to me that a manager would be selected who had a bureau of his own with his own artists, for that would, at once, create an unnecessary conflict, from the fact that such a manager—no matter how pure his motives—would be accused of preferences at the cost of the Philharmonic by putting his own artists into the concerts, and also accused of using his office to interfere with the other, competing, managers, the latter naturally now demanding their full prices when quoting them to a rival. There are many other disadvantages connected with the management of the Philharmonic by a manager who has his own, and rival, musical bureau.

However, really, as these ladies are willing to pay such a large loss, it seems a supererogation to advise them, particularly because if advice had been asked we should have urged Mr. Charlton, the manager selected, as one of the most competent of his class. It is, therefore, seen that I am not condemning the selection, but the selection of the type; it should have been a manager who had no competing managerial business, one free from any conflicting relations, as are always consistent with competition, and this is a compliment to Mr. Charlton, which he will be quick to recognize. There are many men competent to manage the Philharmonic who are not handicapped for such a position by having a successful business of their own, as Mr. Charlton has. The Boston Symphony has such an one. The New York Symphony Society is even better off, for its own conductor is its business head, and is far more successful in the latter than in the former position. While his non-musical friends are highly impressed by his conducting, his musical friends point to his success as a business man, lucky son-in-law besides, that he is. But then every orchestra is not in such happy relations to its baton wielder. Other orchestral organizations also have their business managers and who are not owners of competing musical bureaus, as Mr. Charlton is.

The finale of this will be an ultimatum which Mr. Charlton will one day put to himself, and that will be that it must be either the Philharmonic or his own bureau, and his own bureau will win. Because he is the Philharmonic manager artists in or proposing to come into his bureau will request from him engagements with the Philharmonic, and these he cannot promise without breaking faith with the Philharmonic. Moreover, the Philharmonic cannot afford to antagonize all the musical bureaus competing with Mr. Charlton's; the ladies responsible for the Philharmonic cannot generate such an anti-Philharmonic campaign; neither would Charlton invite it, and therefore he will refuse to become the victim. It is sure that the two interests cannot harmonize; the deeper outside, general interests preventing it. If Mr. Charlton retains the management of the Philharmonic more than one season, he will demonstrate a capacity for assimilation that will entitle him to the ownership of the whole society, and then he can make a success of it. Under the prevailing conditions his own business must suffer, for hundreds of reasons he knows better than any one, and we all should feel as if this should not occur; he has worked too hard to build it up to its present fame.

### Cincinnati.

Those who patronize the Philharmonic concerts in New York should, at the end of next season, after a year's management of Mr. Charlton, be enabled, through public published statements, to see the difference between a chaotic season, like the last, and the season following. Therefore last sea-

son's and next season's statements should be printed as test statements, showing how the public has been attracted. This should be done anyway, and such statements would offer excellent comparative bases showing how, under one conductor, the finances were thriving, whereas under another they were suffering. Mr. Charlton will be able to justify himself by the publication of a comparative table.

Here, for instance, is the financial statement of the first season of the Cincinnati Orchestra under Stokovski; when the next statement is issued comparisons can be made and studies effected on the same:

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Cash on hand beginning of season.....	\$55.47
<i>Receipts.</i>	
Tickets—	
Season tickets and auction .....	\$21,250.70
Single ticket sales ....	3,646.00—\$24,896.70
Annual subscriptions and donations..	48,276.90
Advertising in program book .....	1,830.00
Interest .....	44.69
Outside engagements .....	16,407.57—\$91,455.86
	\$91,511.35

#### Disbursements.

Salaries—	
Covering director, musicians and employees .....	\$62,320.35
Soloists .....	4,750.00
Music hall rent .....	2,229.75
Programs and printing .....	2,008.08
Newspaper and poster adv.....	1,153.99
Office rent .....	402.50
Office expenses .....	644.04
Sundry expense .....	1,121.18
Outside engagements .....	13,280.18—\$87,910.97

Cash on hand, close of season..... \$3,601.28

Respectfully submitted,

KATHRINE D. JAMISON,  
Treasurer.

This paper would be pleased to publish all reports of all treasurers of musical organizations, and the publicity resulting from such a course would be of enormous value to the whole musical scheme of the country.

\*\*\*

In the new prospectus of the Metropolitan Opera House Company the name of Mr. Higgins, head of the Covent Garden Syndicate, London, will not appear among the foreign directors. Mr. Higgins does not interview; neither does Mr. Beecham; neither do other wise operatic owls.

\*\*\*

The competition for an American opera offered by the Metropolitan Opera House Company closes, according to announcement made at the time, next September. Thus far not fifteen candidates have applied. What's the matter with the great American grand opera? There will be no reason, whatever, for rejecting it if it has a libretto, purely American.

BLUMENBERG.

### MUSIC IN SOUTH AMERICA.

Buenos Aires, June 27, 1910.

There is so much opera here that it is impossible for one person to hear much of any of it at the Centenario, the Opera Theater and the Colon, etc.

\*\*\*

The Coliseo, with Constantino; the Politeama, and the several smaller companies are attended by large crowds, and still there are thousands left to gaze at the illuminations during our celebration here.

\*\*\*

The United States marines, with United States infantry, from the battleships (which are anchored a two days' trip from here, at Bahia Blanca, being too large to enter this shallow port) made a fine impression as they swung down Avenida de Mayo, 650 strong, playing "El Capitan" march by Sousa. We all hope here that John Philip Sousa and his great band may include Buenos Aires in his itinerary next season. Mrs. T. A. WHITWORTH.



## Isidore Braggiotti, the Florentine Master.

The recognition and appreciation of Isidore Braggiotti's voice teaching are rapidly bringing him into worldwide fame. He embodies in his teaching the love of tone beauty of the old Italian school, together with the more modern scientific, physiological knowledge of the voice and its possibilities.

His specialty is the placing of young voices and the mending and doctoring of voices that have been misused, forced, fatigued or badly placed and trained, and this specialty brings to his studio not only young men and women who wish to start properly in the art of singing, but also finished artists, who come to him for advice and the rebuilding of lost notes and vocal powers.

Braggiotti was born in Paris in 1864 of an Italian father and an American mother, and having divided most of his life between France, Italy and America, it has given him the advantage of understanding the points of view, character and requirements of these countries. He speaks French, Italian, English and German, the first three languages like a native. Owing to the great number of nationalities represented among his pupils hardly a day goes by that he does not teach in these four languages.

He is assisted ably by his wife, Lily Braggiotti, the great lieder singer, and the daughter of Sebastian B. Schlesinger, the American composer. She helps him in teaching his French, Italian and German repertory, and makes it her specialty to teach German lieder. She also assists him in entertaining the vast number of musical and other celebrities who are constantly pouring into the beautiful Villa Braggiotti, near Florence, and who always find there a warm welcome.

A leading trait of both the maestro and his wife is the personal interest they take in each pupil and the friendly, cordial way in which these are invited to the villa, socially as well as professionally, thus enabling them to meet all the artists as well as the most brilliant social leaders of the beautiful Tuscan capital.

From his early youth Braggiotti had a special taste and talent for the voice and for the beauty of tone. He accompanied the great artists on the piano and studied the various schools and productions until he was familiar with all the peculiarities of the voice in all its phases. In order to thoroughly understand the national vocal defects and advantages of various nationalities he gave up several years of his life in traveling all over the world. While in India he made a special study of the science of breath, the control of which he considers the secret of the making of beautiful voices.

Everything is done for the interests, comfort and welfare of the pupils at Villa Braggiotti. It is a huge, com-

fortable house, with lovely gardens and flowers in profusion. It is situated only a few minutes out from the center of Florence, and prepared with every convenience for vocal study and its various branches. There is a concert hall in the villa, with a seating capacity of five hundred people. Auditions of pupils are held in this hall during the year, and all the pupils are given several tickets to invite their friends. Pupils acquire thereby a knowledge of singing in a large place, on a platform, and before a public. The concert hall is placed at the disposal of pupils wishing to give private concerts of their own.

Braggiotti has had special experience in instructing vocal teachers who come to him from all countries. He possesses such a thorough knowledge of his subject and explains and demonstrates everything so clearly and so simply that all teachers who have studied his method have become, in their turn, important and successful teachers in their own countries and sections. It is the way one tells a thing which makes it important and enables the listener to absorb it all.

Owing to the number of pupils who come to Braggiotti in the spring to study through the summer he has of late years established his summer class at Levanto. He teaches all through the year in Florence, then on July 15 he goes to Levanto with his family and his pupils until September 10. Levanto is a very cool and lovely little spot on the Mediterranean Sea, where the bathing is ideal. It is situated two hours from Genoa and four and one-half hours from Florence. The picture on the front page of this issue is an excellent likeness of Isidore Braggiotti.

### Dr. Emil Enna Going to Copenhagen.

Readers of THE MUSICAL COURIER interested in musical progress in the Far West, will recall the "Enna Amateurs," a club of pianists in Portland, Oregon. Dr. Emil Enna, the teacher of these players, as well as other piano pupils in Portland, was among the passengers who sailed Thursday of last week from New York on the steamer United States of the Scandinavian-American Line. Dr. Enna is going to his former home in Copenhagen, where he will visit his father and other kinspeople. The Enna Amateurs do much toward making the musical season brilliant in Portland. They give a public recital once a month, and occasionally one of the celebrated artists is brought to Portland for appearance under the auspices of the Enna Amateurs. Dr. Enna is a nephew of Prof. August Enna, who is celebrated in the musical circles of Europe. His brother, Alexander Enna, of Marinette, Wis., is a vocal teacher and musical director. The recent

music festival at Marinette was conducted by him. Dr. Enna is still a young man, just thirty-three, and he has all the enthusiasm and energy needed for the work he is doing in Portland. The programs which the Enna Amateurs play show the catholic tastes of the master—from Bach to MacDowell—that seems to be about it, when it comes to studying works. Best of all, the players must memorize. "Memorize!" is one of the battle cries of this progressive Americanized Dane. Above all, Dr. Enna says he believes that music teaching must be individual. "I would not discourage any good method," he affirmed, "but I make the best progress studying the individuality of each pupil and then begin the work of developing the talent accordingly." Dr. Enna will be back about September 11.

### American Institute of Applied Music.

Mrs. G. H. Coleman, who is at the head of the voice department of the Junior Methodist College at San Angelo, Tex., is now in New York taking a music course with McCall Lanham. This is the third year she has come from the South to take the summer course. Mrs. Coleman has a dramatic soprano voice of lovely quality. She has worked hard and the result is very evident in her singing. She brings with her this summer her pupil, Mrs. W. S. Robertson, of San Angelo, for a course of work with Mr. Lanham. Mrs. Robertson is a thorough student and is likely to be heard from in the future.

Bess Stevens Lanham, of Fort Worth, Tex., is also taking the summer course with Mr. Lanham, and she is accomplishing much along the same lines as she has pursued in her study with him during the past winter. Her voice is a mezzo soprano of unusual depth and sweetness. Her musicianship is evidenced by the caliber of work she has shown on the several occasions she has appeared in recitals. She will continue her work when Mr. Lanham returns in the fall.

Jack Macy, of Richmond Hill, L. I., a basso of promise, is also doing some good work in Mr. Lanham's department.

Sallie Williams, of Lewisburg, N. C.; Katharine Kent, of New York; Miss Blankenhorn, of Englewood, N. J.; Charles Brandenburg, of New York; Ethel Dowsey, of Great Neck, L. I.; Elizabeth Norton, of Nutley, N. J.; Rosalyn Wilson, of New York; Margaret Smith, of Macon, Ga.; William Cregin, of New York; Josephine Parsons, of Yonkers; Austin Palmer, of New York; Louise Cleveland, of Newburgh, are some of the others who are taking advantage of Mr. Lanham's presence in the city during the summer to further their ambitions.

In the other departments Annie Louise Smith, of Durham, N. C.; Sallie Williams, of Louisburg, N. C.; Irene Sadler, of Gatesville, Tex.; Antoinette Doughty, of Englewood, N. J.; Jeanette Wright, of Tappan, N. Y.; Minna Scruggs, of Florence, Ala., and Katharine Dietz, of Macon, Ga., are among those who are taking advantage of the summer rates at the American Institute of Applied Music.

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BERLIN, W., June 25, 1910.

That grand old man of the piano, Theodor Leschetizky, reached the age of four score years and ten last Wednesday, June 22. His pupils and friends in Vienna had made elaborate preparations for a celebration worthy of the event, but the aged master was averse to all ovations, so he fled the city a few days before and his whereabouts actually were unknown on the day itself.

A brilliant virtuoso in former years, Leschetizky for the last quarter of a century has devoted himself exclusively to teaching. His last public appearance was in Frankfurt in 1886. He was announced to appear in concert with Madame Leschetizky here in Berlin last March, but the affair did not come off. Since Paderewski's success in America Leschetizky has been the most sought after of all living instructors of the piano. For the past two decades Vienna has been a veritable Mecca of pianists, and among those who have sat at the feet of the master are representatives of all nationalities; America has sent a large contingent, but England, France, Germany, Russia, Austria, Hungary and every country in Europe have been liberally represented. Leschetizky has been married four times and three of his wives have been pianists. The present one was a pupil of her illustrious husband and is an admirable performer. His second wife was the famous Annette Essipoff, who is still living in St. Petersburg. Leschetizky was born of Polish parents at Lancut, in Galicia, near Lemberg, on June 22, 1830. He first studied in Vienna under Czerny and Sechter and as a young man he appeared in the Austrian capital and in various cities in Poland, achieving pronounced success as a virtuoso. In 1852 he went to St. Petersburg where he became one of the founders of the Imperial Russian Musical Society and where he made a name for himself as a pianist. Here it was that he married his first wife, Fräulein Friedeburg, a concert singer. Later he was appointed professor of the piano at the St. Petersburg Conservatory. As a pedagogue he was successful from the start. Among his pupils at the Conservatory was Annette Essipoff, who became his second wife in 1880. He lived with her until 1892, when the couple were divorced; and two years later he married another pupil of his, Fräulein Beniklawka. During his stay in the Russian capital Leschetizky, although recognized as a remarkable virtuoso, rarely played in public. He gave up his position at the Conservatory in 1878 and moved to Vienna, where he has since lived. Leschetizky has written numerous compositions for piano, some of which have

become popular, and also an opera, entitled "Die erste Falte," which was successfully performed in Prague in 1867, in Wiesbaden in 1881 and at the Vienna Royal Opera in 1883. Numerous books and volumes of newspaper and magazine articles have been written on Leschetizky's method of teaching. While in Vienna last year I spent an afternoon at his house and heard him teach for three hours; it was not only a highly instructive, but also a highly entertaining afternoon.

Leschetizky numbered among his most intimate friends of former years Franz Liszt, Anton Rubinstein, Davidoff, the great cellist, Henri Wieniawski, Grillparzer, Adolph Sonnenthal and many other celebrities. He names among his friends today nearly all of the great living artists. During his stay in St. Petersburg Wieniawski, who was also living there at the same time, spent more of his time at Leschetizky's house than at his own. "You see that writing desk," Leschetizky said to me, when I was spending the evening with him in his studio during my stay in Vienna last year in May, "well, Henri Wieniawski wrote his D minor concerto on that. He complained that there was so much going on in his own home that it was impossible for him to find the quiet necessary for proper concentration, so he came over to my house every day and wrote the entire concerto there. When he had finished a theme or passage, he would sit down to the piano and play it and ask for my criticism." Leschetizky also told me interesting reminiscences of Liszt and Rubinstein, Tausig and Thalberg. When a boy of twelve years old he was taken to play for Liszt, and as the piano chair was too low, Liszt gave him the score of an opera to sit

Pachmann and Godowsky; the grand old man of the piano was the last one to go home, and that was not until seven o'clock in the morning. "We have miserable sidewalks here in Vienna," said the master; "so bad that you can't walk; yet cab hire is so dear that only a Croesus can afford to ride. Whenever I take a fiacre, I always look into my purse first to see if I have fifty Kronen, for the Kutscher is liable to charge that much." Leschetizky is a friend of Carl Goldmark, who is of the same age as he, and he reproaches Vienna for neglecting the distinguished composer. "Why don't they give his operas in Vienna?" he said; "it is the duty of the town to do it, and even though three of his operas did have fiascos, the fourth ought to be brought out because he composed a 'Königin von Saba.' Can you imagine Berlin treating Goldmark in this way, if he lived there? Never!"

Leschetizky's habits are very irregular. He teaches three hours every afternoon from two to five, and that is the only thing in which he is regular. He frequently sits up all night and gets his meals at all hours. He and his wife scarcely ever meet until the family gets together at the tea table at nine o'clock in the evening. There are six grand pianos in the house; two are in Madame Leschetizky's studio, which is situated so that the master cannot hear her practice; two are in the music room where he teaches, on the ground floor, and one is in his private studio on the second floor and another is in the guest room for such of his guests as have pianistic inclinations. The master himself does no practising, but he frequently plays during the lessons and illustrates his meaning, and I was astonished at the digital dexterity of the old man and at his enormous, full, singing tone. Leschetizky gets out of the piano the real Rubinstein tone, and his technic even today is so clean cut, limpid and, pearly that it might well be the envy of many a concert pianist. But he is troubled with gout in his fingers, which precludes prolonged exertion at the piano. A most extraordinary personality is Theodor Leschetizky. He possesses such a marvelous vitality that, barring accidents, he can easily be with us another score of years, and I am sure the entire musical world will join me in saying it is a consummation devoutly to be wished.

Summer opera does not seem destined to flourish in Berlin. Herman Gura, in this, his third venture, is not meeting with very flattering success. Although his repertory has been made up almost exclusively of Wagner, thus far the attendance leaves much to be desired. The "Meistersinger," "Lohengrin," "Rheingold," "Walküre" and "Siegfried" have been given. A great disappointment was the singing of Van Rooy as Wotan; his once magnificent voice has gone all to pieces. In the "Rheingold" performance the only two redeeming features were the Erda of Madame Metzger and the Fasolt of Lattermann. The "Walküre" was somewhat better attended than the "Rheingold," but the performance was on the whole mediocre. Van Rooy sang terribly out of tune, but histrionically he gave a very satisfactory impersonation of the part of Wotan. Lattermann as Hunting was very fine, and Madame Langendorff was admirable as Fricka; Madame Guszalevich was not a very interesting Brünnhilde, and Miller,



LESCHETIZKY IN HIS VIENNA STUDIO.

After the child had finished, the great pianist said to him. "My boy, look at the name on that book. That is a name you will have to get used to." Leschetizky read, "Rienzi, Opera by Richard Wagner." Curiously enough, although he has lived so many years in Vienna, Leschetizky is by no means fond of the city of his adoption. He remarked to me that if he did not own the house where he lives in the Carl Ludwig Strasse, he would move to Berlin. In Berlin the cafes are open all night, and that suits Leschetizky to perfection. I shall never forget being out here one night with Leschetizky, De

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as Sigmund, inclines more to the lyric than the dramatic. He has a beautiful voice. The work of the orchestra was poor throughout the evening; the woodwind was very much out of tune and there were numerous false entrances. Hermann Gura will have to offer something better than this, if he wishes to give summer opera successfully in Berlin at such high prices.

\*\*\*

The funeral of Dr. Otto Briesemeister was attended largely by representatives of the world of music and art in this city. The burial occurred on Sunday afternoon in the old Wilmersdorf Cemetery. Bayreuth will have to look a long time to find a Loge equal to Briesemeister. He had impersonated the part there without interruption since 1889. At first Briesemeister had difficulty in maintaining himself, because his predecessor, Heinrich Vogel, had won international fame as Loge; but after a couple of years Briesemeister had so mastered the role that he



THE LATE OTTO BRIESEMEISTER.

stood unrivalled in it. This was never better realized than on the day in 1908 when Burrian jumped into the breach, Briesemeister having been taken suddenly ill. Vocally Burrian was very superior to Briesemeister, but his acting was so stiff and conventional and uninteresting that everybody was glad when Briesemeister was able to take up the part again. Briesemeister will be greatly missed in art circles; he will also be missed at the corner table at the Eule, in Bayreuth, where he was wont to play his

favorite game of cards with Ernst Kraus, Clarence Whitehill, Frank King Clark and Concertmeister Wiking.

\*\*\*

A second summer opera called the Gottschied Opera is now in progress here at the Schiller Theater. Gottschied is, properly speaking, the successor of the late opera director Morwitz, who for many seasons gave cheap summer opera for the masses in this city. The season was opened with a very fair performance of "Fidelio." As prices of admission are low, this undertaking has to engage either beginners or those who are at the end of their careers. The "Freischütz," the "Dollar Princess" and other light operas have comprised the repertory thus far. This is not opera for pretentious ears, but it appeals to the class of people to whom it caters.

\*\*\*

Xaver Scharwenka has decided, after all, to remain in the conservatory that bears his name. He himself declared to me his intention of leaving the conservatory, on the strength of which I sent in the news to THE MUSICAL COURIER, but it was difficult for me to believe the genial Xaver could or would forsake the institution which he founded, with his brother Philipp, and at which he has been so successfully engaged as a teacher for so many years and has so long acted as director, together with his brother and his friend Robert Robitschek. The Scharwenka Conservatory without Scharwenka would be like the play of "Hamlet" without a Hamlet, so the news that he is to remain has been hailed with satisfaction on all sides.

\*\*\*

Max Bruch has retired from his post as head of the composition and piano department of the Royal High School, and in doing so he has given up teaching altogether. The venerable composer now is seventy-two years old, and the delicate state of his health demands that he henceforth lead a life of leisure. He will soon leave town for a long summer vacation.

\*\*\*

The promoters of the so called Grosse Oper, which is to be established in Kurfürstendamm, one of Berlin's most fashionable streets, are in difficulties. The plans submitted for the building have not met with the approval of the Chief of Police, so the opera house cannot be erected along the lines thought out thus far. It is rumored, also, that various capitalists have withdrawn their subscriptions. It was reported that 11,500,000 marks had been subscribed to the undertaking, but it seems that only a small part of this is in reality assured. The general impression among the initiated in Berlin now is that the whole plan will fall through. All that has thus far actually been accomplished is the purchasing of the lot on Kurfürstendamm and the engagement of Angelo Neumann as director. A sign on the lot read, "Neubau Grosse Oper, Actiengesellschaft Eröffnung September, 1911." By order of the police courts, however, this sign has had to be changed to the

following: "Grundstück Grosse Oper, Actiengesellschaft." It is also said that the founders of the undertaking have been advised to give up the idea of establishing a new opera altogether, and to sell the lot for building purposes, as that would be much more lucrative. Anyhow, the undertaking has now arrived at a very uncertain stage.

\*\*\*

Moritz Mayer-Mahr, the distinguished pianist and pedagogue, of Berlin, recently gave a concert at Scharwenka Hall, at which the program was made up entirely of works performed by his pupils. Thirteen of his disciples, representing various nationalities, were heard in works by Mozart, Mendelssohn, Beethoven, Chopin, Weber, Moscheles, Jensen and Liszt. The work of the young pianists was distinguished by clearness and certainty of technique, beauty of tone production and intelligence of interpretation. One of the pupils, Felix Dyck, who played the Chopin fantasy, won the Blüthner grand piano as the best pupil of the conservatory at the annual prize competition last year. This year again it is a Mayer-Mahr pupil who



MORITZ MAYER-MAHR.

has won the Blüthner prize—Jascha Spiwakowski, of Odessa. The jury at this prize competition was made up of Rudolph Ganz, Friederich Gernsheim and Philipp Scharwenka. Besides his work at the Scharwenka Conservatory, Mayer-Mahr does a great deal of private teaching; he has two assistants, Dr. Stark and Fräulein Kuske, who are busy preparing pupils for him. But notwithstanding his activities as a pedagogue, he finds time for numerous short concert tours. The past season he played

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From Vienna comes the news that a big new concert hall is to be built in that city. It is to be a magnificent building and will cost over a million dollars. The city, through the Ministry of Education, will bear half the expense, and the Saengerverein the other half.

Adolph Schulze, who for nearly forty years has been one of the principal teachers of singing at the Hochschule, has resigned. He is three years older than Max Bruch, having been born in 1835. Schulze studied with Manuel Garcia in London and he became a successful concert and oratorio singer. He early showed inclination and aptitude for pedagogic work and he later devoted himself exclusively to teaching. In the early seventies Joachim engaged him for the Berlin Hochschule, where he has since been active as a teacher and conductor of the à capella choir, which he founded and brought to a high degree of efficiency, at the Royal High School.

Frank King Clark's much talked of removal from Paris to Berlin now has become an actuality. The renowned singing master has arrived here, accompanied by Mrs. Clark, and for the next month he will reside at the Hotel Adlon. The change from France to Germany of so prominent a figure in the musical world as Clark, as is natural, has caused a great deal of comment in Berlin, particularly among singers and singing teachers. All sorts of rumors are current as to his motives for making such a change. For the present I have nothing to say on the subject, because I have not yet had a talk with the only person who could give reliable information—Mr. Clark himself. He has, however, promised to give me an interview in a few days, when I shall no doubt learn the real purpose of his change of base. I will then give the readers of THE MUSICAL COURIER full particulars.

While in Paris recently I heard Arthur Hartmann play at the Salle Erard his new arrangement of the Paganini concerto. There is one striking feature about Hartmann; he is original in everything he does. Individuality stands out of every note he draws from his violin and from every phrase he puts on paper. His elaboration of the first movement of the Paganini D major concerto is interesting and in some respects startling. In spite of the ferocious difficulties, Hartmann's version is thoroughly in keeping with the spirit of the original, but he has out-Paganined Paganini. Hartmann, by the way, already has a warm place in the hearts of the Parisians. His performances of the Bach E major concerto, of the Grieg C minor sonata and other works elicited from a large, cultured audience enraptured applause. One of the most attentive listeners was Claude Debussy, who is a great admirer of Hartmann.

Arthur van Eweyk scored a rousing success at the recent Bach Festival in Duisburg on the Rhine. His singing in several of the Bach cantatas was one of the most

distinguishing features of the festival. Van Eweyk, accompanied by his family and a number of friends, has left for a sojourn in the Ahrthal, in the Bavarian Alps.

August Scharrer, the former conductor of the Berlin Philharmonic Orchestra, found warm recognition on the 19th with his last big choral concert given at the Kurhaus, Baden-Baden. Scharrer has had flattering success in his work as chorus conductor all this past season. He has also found time for composition; his latest work is a fantastic overture for orchestra, which will be brought out at Baden-Baden in the fall.

Edgar Stillman-Kelley will not return to Berlin in the fall, as he contemplated when leaving, but will spend a year in America, chiefly for the purpose of recreation. He will soon be joined by Mrs. Kelley. Mr. and Mrs. Kelley occupy prominent positions here, not only in the musical

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world, but also socially in the American colony, and they will be very much missed during the winter.

Fritz Kreisler has returned to Berlin. His playing of the Mendelssohn concerto was the solo event of the Nether-Rhenish Music Festival at Cologne this week. Kreisler speaks with great enthusiasm of his recent American tour, the biggest one he ever has made. **ARTHUR M. ABELL.**

#### Success for Another Saenger Artist Abroad.

Oscar Saenger has received notices from Chemnitz, Germany, where his former pupil, Carolyn Ortmann, is the leading soprano at the Opera House. All the papers speak of her beautiful singing and splendid acting. She sings the entire repertory and has had special success as Elsa, Elizabeth and Senta.

The operetta, "Meine Tante, deine Tante," by Mrs. Nikisch, has been secured for performances in America.

#### The Definition of Fame.

Leonard Lieblich, of THE MUSICAL COURIER, wants to know how fleeting is fame. Shakespeare thinks that, to be remembered, one must build churches. Let Mr. Lieblich build a church, go away and see if the janitor recognizes him five years later. If that worthy greets him with open arms and acquisitive palm, fame is not so fleeting that he cannot catch it at the end of a single lustrum. But it is highly probable that the janitor will require to be reminded who he is. There are other tests. Let him suggest that a composer is at his best when his memory is brightest; that man will remember him with the interest of a hotel proprietor in a guest who has skipped his board bill. Or let him hint that the leading soprano in his own village has a tendency to wander from the pitch. Fame will not be fleeting then. Fame is fleeting when a distinguished musician breaks automobile records; it is lighter than air when he rises in an aeroplane. Fame stays with its owner when he has a good mixture in the cerebral carburettor; but it leaves him with a shock when the spark plug of invention gets foul. If Mr. Lieblich wants to devise a resistance coil for testing fame let him consult Josef Hofmann; for Josef's technic is mechanical when he plays with copper and iron and spiritual at the clavier.—Rochester Post Express.

#### Busy Season Booked for Alda.

Frances Alda is proving the popular attraction that Loudon Charlton anticipated when he arranged, a few weeks ago, to take her under his management. Madame Alda, on her return from Europe, will fill special engagements in Denver, October 27, and St. Joseph, Mo., October 31, before going to Boston to begin rehearsals for her limited season with the Boston Opera Company. On November 16 she will fill an orchestral engagement in Cleveland, and then visit several Ohio cities, after which joint recitals with Herbert Witherspoon, the well known basso, will be given in Chicago and St. Louis. Recitals in Brockton, Mass., and Boston are scheduled for early December, and an appearance in New York with the Volpe Symphony Orchestra, after which the prima donna will go West with every likelihood of being actively engaged until the close of the season.

#### Savage Engages a Garrigue Mott Pupil.

Grace Madison, a pupil of Alice Garrigue Mott, has been engaged by Henry W. Savage for one of the forthcoming Savage productions. It is expected that Miss Madison will sing in the new opera which is being composed by Alfred Robyn. Mr. Savage will present the opera, but at present no more details are given out about it. Miss Madison, it should be said, possesses a beautiful lyric soprano voice and she sings with intelligence and purity, which is characteristic of all singers from the Garrigue Mott studios. The young singer will prove a decided acquisition to the Savage forces, where looks usually also count for something as well as vocal ability.

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## BUSONI'S CHORAL CONCERTO IN LONDON.

Ferruccio Busoni's gigantic "Choral Concerto" was given its first performance in the British capital at Queen's Hall on June 8, with the New Symphony Orchestra under Busoni's direction and with Mark Hambourg at the piano. As has been chronicled in these columns the work met with an enthusiastic reception. The leading London dailies bestow upon the work the warmest praise, as a perusal of the appended notices will show:

The change of conditions rather increased than otherwise one's admiration of M. Busoni's concerto for piano, orchestra and male chorus. This remarkable work was produced at the Newcastle Musical Festival last year, and made its appearance in London at the New Symphony Orchestra concert at Queen's Hall last night. If the enthusiasm which followed its performance here may be taken as a compliment to the music there should be a coming popularity for the work something like that which marked the early months of the Elgar Symphony. But decision on that point is made uncertain by the presence of two of the foremost pianists of the day on the scene. M. Busoni conducted his composition, and Mark Hambourg played the piano part. The latter's reading was wholly different to that of Mr. Petri's at Newcastle; it was more detached, more like the solo part of the ordinary concerto. However, one had a clearer view of the boundless resources of the composer in the matter of piano effects.

Mr. Hambourg played splendidly, and allowed no point, it seemed, to be missed. At the same time, many touches of color and subtle movements in the orchestral score noticeable at Newcastle were obscured last night by the overpowering temperament of the soloist. A work which takes an hour to perform must necessarily be one of great complexity from the ethical and the pure musical sides. M. Busoni has had laid particular stress upon the latter, if one may take the program notes as an authentic exposition, but only in the third section does the "inner meaning" break through the brilliance and resourcefulness of the piano and orchestral writing. The employment of the male chorus in the final section, it must be confessed, had more effect than at the first hearing, and gave the sense of climax to the whole structure. The voices engaged last night were those of the Edward Mason Choir.

It is not often that London music lovers are edified with the sight or sound of two virtuosos playing at the same time, but a feature of yesterday's concert was the dual achievement of M. Busoni and Mr. Hambourg in Liszt's concerto for two pianos. Considering the strong individualities and temperaments of these two artists, the unanimity and effect was extraordinary. M. Busoni conducted his lively overture, "Lustspiel," at the opening of this interesting concert.—L. B., in the Evening Standard, London, June 9, 1910.

In the Busoni concerto the matter easily conquers, especially in those sections that are essentially material—the "Pezzo Giocoso" and the "All' Italiana." The spontaneity, inherent felicity and distinctive charm of these numbers are infectious, and there is a specially happy touch in the venturesome entry into the domain of comparative simplicity. The other movements are introspective, and inclined to sprawl, although the constructive scheme is fairly compact and easily recognizable.

Busoni has unquestionably hampered himself with an oppressive program, enthusiastically and discursively explained for this particular performance by the clever pianist, Egon Petri, who, by the way,

has himself played the work several times on the Continent, and also introduced it to an English audience at the last Newcastle Festival. One can take it, under these circumstances, that it was quite in the spirit of his annotation, and with the authority of the composer, that Mr. Petri interpreted the work. But Mark Hambourg, the soloist of Wednesday's concert, had quite distinct ideas of the poetic intent of the concerto, and did not hesitate to express them. Unfortunately they raised, without the smallest compunction, the piano part from a comparatively subordinate value to one of inartistic prominence. When you read in your program book of a "delicate filagree accompaniment" to a timidly-expressed theme on the woodwind, it is somewhat distracting to have that accompaniment deliberately thrown at you in all the pomp and circumstance of indiscriminate virtuosity, effectually swamping recognition of the essence of the passage. However, the work is in the main a serious and impressive contribution to modern musical literature. Mr. Busoni proved himself a masterly conductor, and got his effects by the simplest of means. Further rehearsal would have been of great advantage, but the difficulties in this direction are obviously insurmountable under the present conditions of concert giving.

The "Concerto Pathétique," for two pianos, by Liszt, was given a distinguished hearing by Mark Hambourg and Mr. Busoni, but it is not a distinguished work, and it was somewhat difficult to understand the persistent calling of the artists to the platform after its performance by a large section of the audience. They surely did not want to hear it again!—Observer, London, June 12, 1910.

Signor Busoni's piano concerto with a choral ending to it, which was produced last autumn at the Newcastle Festival, was given last night for the first time in London, when Mark Hambourg played the solo part and the composer conducted.

It was a great pity that a better performance could not have been obtained for this remarkable work. It was certainly well received, but the audience seemed more interested in the composer and the performer than in the concerto, whereas with better playing the impression left by the music could hardly have failed to be a deep one. It is remarkable not only for its length (Schubert's C major symphony is almost as long and Paderewski's will be longer when it is completed, nor for the fact that the form is new, for most composers are feeling their way nowadays, in music more perhaps than in the other arts, towards originality of form. Busoni's plan, however, of enclosing a central movement with two movements allied to each other in spirit and then enclosing these three with a prologue and epilogue which are united both to the central movements and to each other by the restatement and transformation of themes—this plan, which is certainly novel, has the advantage over many other new and tentative forms in that it is admirably designed from the structural point of view; the work is held together by the form, and so made coherent and organic, to such an extent that the form strikes the listener not as being new, but as being perfectly familiar. Even the choral ending of the work has parallels in other compositions, if parallels are considered necessary to justify every feature in a new work. The form of the concerto is also incidentally a practical example of the reform and development of musical structure which Busoni has strenuously advocated himself in print. But it is not only in the externals that the concerto is remarkable. Its chief claim on the musician is that it is the expression in vivid terms and clear phraseology of a really interesting personality. The themes are individual and many of them—notably the chief theme of the opening movement, the andante in the first part of the "Pezzo Serioso" and the "Canzone

Neapolitana"—are strikingly beautiful. The rhythms, too, are remarkably strong and remarkably varied throughout the work, and show the composer's gifts more than any other feature of the concerto. Above all, the music shows a combination of deep poetry and healthy virility, which is as refreshing as it is rare.—Times, London, June 9, 1910.

Everything comes, proverbially, to him who knows how to wait. In musical matters this is neither strictly nor even approximately true. For countless works are produced in the course of years at the provincial festivals which never see the garish lights of London. Happy London in some cases; happy provinces in others. It so happens that at the first Newcastle Festival, held in October last year, there was heard, with much appreciation, a work which was new to England, though not new to the wider world—namely, Mr. Busoni's concerto for piano, orchestra and male chorus. That work we praised highly at the time in the columns of The Daily Telegraph, and similarly we praise it again, on the whole, after its introduction to a metropolitan audience at the New Symphony Orchestra's extra concert in Queen's Hall last night; and so we say "Happy London" in this case. No good purpose, however, would be served by going seriatim through this gigantic composition, since its points of material composition, its beauties and its poetry, as well as its newness, were one and all dealt with fully last autumn.—Daily Telegraph, London, June 9, 1910.

### Edouard Dethier, Champion Angler.

Edouard Dethier, the young violinist, whose sonata recitals with Carolyn Beebe have won a permanent place in metropolitan musical life, is a champion angler as well as a virtuoso. Each day in the Maine resort where he is spending his summer, Mr. Dethier carefully locks his Stradivarius in its case, and as carefully prepares his rod and reel and other fishing paraphernalia prior to plodding off by himself for several hours' sport. That he seldom returns without a good sized catch is an assertion boldly made in a letter to his manager, Loudon Charlton, though for the sake of his professional reputation Mr. Charlton refrains from making public the statistics that the violinist unblushingly offers. Later in the summer Mr. Dethier will rejoin Miss Beebe to devote an extended period to daily preparation of their programs for the coming season. Three New York concerts and three in Boston have been definitely arranged, and appearances in Chicago and other cities of the Middle West. The combination has long since gained recognition as one of the best of chamber music organizations, and the sonata recitals have steadily grown in popularity. In addition to their joint appearances, Miss Beebe and Mr. Dethier will continue to fill individual engagements.

### Another Court Singer to Study with Saenger.

Anton Bürger, Roumanian court singer, has cabled Oscar Saenger that he will come to America in September for a season's study with him.

The eminent London critic, John F. Runciman, has made a confession: "My strength of purpose and my indomitable resolution and iron will are still such that I can sit through a Brahms symphony without falling asleep—if I really make up my mind to it."—New York Evening Post.

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These arrangements are of more than ordinary interest to the majority of violinists because they are practically novelties, paradoxical as it may seem to call them so. Mr. Franko, one of our leading violinists, has added these dainty dances, airs and ballet numbers to the steadily growing list of good things musical rescued from oblivion.

Any of the above will be sent for examination.

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11 RIDGEMOUNT GARDENS, GOWER STREET, W. C. 1.  
LONDON, England, July 2, 1910.

Who will tell the truth about Dr. Hans Richter's abrupt termination with the Covent Garden Opera? Of course, one realizes that the régime at this interesting old house is in a manner rather too sacred for profane prying into, it is rather more worthy of a sort of mummified respect. Covent Garden problems are really too abstruse for most temperaments, and must necessarily remain quite beyond the apprehension of the commonplace comprehending person; no matter how delicately deduced they might be in anticipation of public assimilation, the labyrinthian character still adheres. But many years ago Dr. Richter began rehearsing the individual singers at the piano (very foolishly) before meeting them at the regular orchestral rehearsal. This was when he was some years younger and quite able to stand the strain of teaching the parts as well as conducting the opera. Perhaps the roster of singers for the German season of opera was much better, some years back, perhaps the management was more liberal and "paid the price," and thereby secured artists who had some conception at least of Wagnerian opera and how to sing it, and it was not obligatory on the part of Dr. Richter, a man of ideals, to be the slave of such badly prepared singers with whom he must needs rehearse so strenuously that a collapse ensued. Too great a man to complain, he this year tried to marshal the material furnished him into some kind of an artistic makeshift and succumbed in the attempt. Other conductors were called in to finish the "Ring"; some other singers engaged, but history must record the fiasco of the German season of 1910 at Covent Garden. Does a still small voice whisper that this is the beginning of the end of German opera at Covent Garden?

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One of the most interesting of the French operas is Charpentier's "Louise," which was produced at Covent Garden, June 25. The production must remain a memorable one for the care with which it was staged and for the exceptional merit of the cast. Madame Edvina in the title role, Dalmores as Julien, Madame Bérat the mother, Mr. Marcoux the father, Edmund Burke as the chiffonnier, were a quintet of artists en rapport with their work, and the result was one of the most finished performances of the season. Dalmores especially was tremendously effective in the role of the bohemian student; the music suits him to the most perfect degree, and is, in fact, one of his best roles. This same opera witnessed the debut of a young American basso, Gaston Sargeant, in the dual role of Le Bricoleur and Un Vieux Bohème. Mr. Sargeant was well received, and will be heard further in other French operas. Mr. Frigara conducted.

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A recital that should be of more than ordinary interest to musicians in general is that to be given by Mr. and Mrs. Henry Holden Huss at Steinway Hall, July 8. This will be the first appearance in England of these gifted artists, and the program will contain several of Mr. Huss' compositions, including the sonata for cello and piano, to be played by May Mukle and Mr. Huss, and several of his

songs, to be given by Mrs. Huss, including the lovely op. 22 number, "Before Sunrise," "It Was a Lover and His Lass," "Every Day Hath its Night" and "Ich Liebe Dich." Mr. Huss will play several of his piano compositions beside accompanying Mrs. Huss.

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Mozart's "Cosi fan tutte" was given at His Majesty's Theater as the third opera in the Mozart festival, June 27, the cast including Ruth Vincent, Lena Maitland, Walter Hyde, Frederic Austin, Beatrice La Palme and Lewys James.

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The plans of the Beecham Opera Company for extended opera giving with noted singers and a repertory of modern and standard operas has created a furore of excitement and speculation in the musical world. It is freely discussed in another department of this paper.

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A talented pianist is Jean Nesbitt, "the young Canadian pianist," as she is popularly known. At her program given at Bechstein Hall, June 27, though she adhered to the rather hackneyed variety, there was to be discerned in her interpretations a rather individual style and a good conception of the necessary contrast of moods. There was lacking, however, a finesse in musical feeling and a delicacy that such numbers as Mendelssohn's "Spinning



DR. HANS RICHTER.

Wheel" and the Chopin berceuse demand. It is very easy for the "Spinning Wheel" to evolve itself into a good strong cart wheel, and the berceuse, though a very fine technical study, should never sound like one. But there was much to admire in Miss Nesbitt's work, and much that argues well for the future.

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Mischa Elman gave his second and last violin recital at Queen's Hall, June 25, before a crowded house. His program opened with the Goldmark suite for violin and piano, in which number he was assisted by Richard Epstein. This and the Max Bruch concerto in D minor were the most ambitious works on a program containing the Handel sonata in D major; an arrangement by Mr. Elman of Tchaikowsky's "None but the Weary Heart"; the Haydn-Burmeister menuet; Schubert-Wilhelmj "Ave Maria"; Mozart-Franko pantomime from "Les Pétits Riens" and

"I Palpiti" by Paganini. To analyze Elman's playing at this late day of his success is superfluous. His tone is incomparable and his technic impeccable, and he remains one of the great favorites of the concert stage of today. Mr. Elman will leave for a short holiday on the Continent the latter part of this month, and will again be heard in London in the early autumn.

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At the De Pachmann recital, recently held in Queen's Hall, a very amusing incident occurred concerning the Chopin berceuse. During the encore seance, after the close of the first encore number, a lady in the audience called out, "Play the berceuse," pronouncing it bercoose. After the second encore number she again called for it, and De Pachmann granted her request, and throughout the playing of the composition he kept repeating, with a characteristic nod of his head, "Bercoose," "Bercoose," "Bercoose."

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The Hallé Orchestra of Manchester, under Dr. Hans Richter, announces a very interesting program for the coming season. Several of Strauss' orchestral works are to be given and several Beethoven symphonies, the Brahms D major, Tchaikowsky's "Pathétique," Mendelssohn's "Midsummer Night's Dream," Weber's "Euryanthe," Schumann's "Manfred," "Tannhäuser," Sir Alexander Mackenzie's "Manfred" and Sir Hubert Parry's "Overture to an Unwritten Tragedy." The subscription concerts given in conjunction with the orchestra concerts will bring forward such works as Granville Bantock's "Omar Khayyam," a Schumann commemoration concert, and excerpts in concert form from Wagner's "Tannhäuser," "Lohengrin," "The Flying Dutchman" and "Meistersinger." For the first time in fifty years "The Messiah" will not be given, Bach's "Christmas Oratorio" being given in its place.

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Among the numerous June recitals special mention should be made of Brabazon Lowther's song recital at Aeolian Hall, June 30. Some German lieder were given with fine imagination, a group of French songs were delivered with much beauty of musical feeling, and a group by G. O'Connor Morris, entitled "Two Sappho Poems," translated from the Greek, and in which Mr. Lowther was accompanied by the composer, brought forward the singer in an entirely different mood, of the more poetic and elegant character and proved his versatility and taste for the expression of the miniature form of the art song. A miscellaneous group completed the program.

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An interesting singer is Leila Duart, whose voice, though of the very light timbre, proved to be well adapted for the interpretation of her program given at Bechstein Hall, June 30, if one except the German group, which demands a certain sonority most younger singers fail to possess. Several French songs were given with exquisite taste and enunciation, and some Roger Quilter songs, accompanied by the composer, and Victor Beigel's "Heim," which was a "first time" performance, and also accompanied by the composer, were compositions in which the singer seemed to find a temperamental affinity, and which she gave with much charm and realization of their beauty, for they are delightful examples of modern song writing, the Roger Quilter songs, "April" and "Blackbird Song," composed in the best form of the Roger Quilter genre, and the Victor Beigel composition after the manner of the more deep psychologic German mode of musical thought.

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The New Quartet, an organization consisting of Albert E. Sammons, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick-Evans, cellist, is worthy of the greatest respect and admiration. Early in the season the first of a series of two concerts was given, when it was then realized that the combination was far removed from mediocrity. At the second concert, given in Bechstein Hall, June 28, the program was made up of the Debussy quartet in G, op. 10; Beethoven's op. 59, No. 1, quartet, and a quartet in B flat major by H. Balfour Gardiner. These differing school compositions

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were given their respective musical due with a grace and charm but seldom observed to distinguish ensemble playing. The tonal quality of the four instruments, individually and collectively, is of unusual beauty, the musicianship of excellence and comprehending to a degree, and thus equipped these four young artists are surely making a future for themselves.

Gertrude Lonsdale gave her annual recital in Bechstein Hall, June 27, when her principal number of distinction, in a well chosen program, was the "Brautlieder" cycle by Peter Cornelius. This was beautifully sung. Miss Lonsdale has a voice of much beauty of timbre, which, combined with her temperamental gifts and well developed musicianship, make a combination not always associated in the one personality. If choice of other numbers be made, then Streicher's "Weinsuppchen" and Dell' Acqua's "Les Etoiles Filantes" were sung in a manner to captivate her audience, which demanded repetition, and proved her own adaptability to the changing moods of the composer's taste and imagination.

Among the visitors to London this past month have been Mr. and Mrs. Louis Bachner (Mrs. Bachner, better known as Tina Lerner). Mr. and Mrs. Bachner are to settle in Berlin, where Mr. Bachner will engage in teaching. Mrs. Bachner will return to London early in the fall, and will be heard in concert with the London Symphony Orchestra, under Dr. Richter.

Sammarco, Melba, Hollman, the noted cellist, and several other artists, including Bemberg, the composer, gave an interesting concert at the French Embassy, June 25, in aid of the Société Française de Bienfaisance, the affair being in charge of Baron F. d'Erlanger.

The Delle Sedie School of Singing gave a pupils' concert at Broadwoods June 30, when it was again evinced that a steady progress is to be observed in the work of all the Delle Sedie School pupils. The program was given by Mr. Peppercorn, John L. Flanagan, Caterina Mera and Madame Sérénia, and the marked improvement in their vocal command, general deportment and musical sense was an agreeable surprise. Mr. Flanagan sang "Where'er Ye Walk" by Handel, and "I'll Sing Thee Songs of Araby" by Clay; Mr. Peppercorn "Di Cupido" by Handel; Caterina Mera two numbers, "The Violet" by Scarlatti and "The Violet" by Mendelssohn, and Madame Sérénia "Mein gläubiges Herz" by Bach, and aria "D'Antigone," by Sacchini. Several numbers were also contributed by both Mr. and Mrs. Ingo Simon, bringing to a close an interesting and educational evening.

Talented and well schooled artists are Eva Katharina Lissmann and Hans Lissmann, who were heard in a joint recital at Bechstein Hall, June 29. The opening songs were a Schubert group of six numbers, sung by Miss Lissmann, who infused just the right spirit of nationalism and who phrased each and every song with splendid conception of musical principles. Though phrasing is more or less a subject of personal taste, there are certain fixed principles which to violate means to disturb and destroy the esthetical sense and musical proportion. In some Russian songs Miss Lissmann again was interesting, and brought out the spirit of the songs with a convincing charm and independence of thought. Hans Lissmann sang some French songs and two operatic arias, excelling in the latter. His is a resonant, well managed voice and his musicianship was well displayed in all his work.

Some excellent church music was heard at both Westminster Cathedral and Westminster Abbey this past week. At the former the services were for the consecration of the cathedral, which is now entirely free from debt. At Westminster Abbey the services were in commemoration of Samuel Sebastian Wesley, one of the foremost writers of Anglican Church music. Sir Frederic Bridge had charge of the program, which consisted entirely of Wesley's compositions. At Westminster Cathedral, where the services stretched out over three days, most of the music was of the Gregorian genre, but one tremendously effective composition was the five part mass by the English-

man, William Byrd, the last of the great writers for the Roman Catholic liturgy. This composition was but some two years ago "discovered" in the archives of the British Museum, after being "lost" for some two centuries. R. R. Terry, musical director of the Cathedral, had entire charge of the program, and the various services were of a character long to be remembered.

EVELYN KAESMANN.

#### Johnston Is Booking Caroline Mihr-Hardy.

When Caroline Mihr-Hardy sang for Manager R. E. Johnston year before last, he told her at once he wanted to tour her, but she at that time was unable to break other contracts and the manager likewise had singers that he was obliged to book; but for the coming season this singer and manager find it possible to do what they wished to do the season before last. Mr. Johnston will book Madame Hardy for concerts, oratorio and operas in concert form or when given with scenery. Madame Hardy, who



CAROLINE MIHR-HARDY.

is one of the most gifted of native dramatic sopranos, is now prepared to sing a number of roles, including Elizabeth in "Tannhäuser," Elsa in "Lohengrin," Brunnhilde in "Siegfried," Kundry in "Parsifal," Aida in Verdi's opera, Agatha in "Der Freischütz," Santuzza in "Cavalleria Rusticana," Marguerite in Gounod's "Faust," Marguerite in Berlioz's "Damnation of Faust," Tosca and several others. Besides the complete operas, Madame Hardy sings arias like the "Liebestod" in "Tristan and Isolde," Senta's weird aria in "The Flying Dutchman" and Beethoven's overpowering aria, "Ah perfido." So much for Madame Hardy's operatic resources.

When it comes to oratorio, there are few singers in her class. Several musical conductors not long since agreed among them that there have been few sopranos in this day able to sing the role of the Widow in "Elijah" as Madame Hardy sings it. Her rendition of "Hear Ye, Israel," is an opportunity that no one loving oratorio should

miss. Her singing of this number is nothing less than sublime, and at Ocean Grove, N. J., where she sang in performances of "Elijah" three times successively, the audiences wanted to hear no one else in the soprano role.

Caroline Mihr-Hardy, as a part of her name indicates, was born of German parents and both the father and mother were musical, he as an orchestral player and the mother a vocalist of quite uncommon gifts. Besides living in this musical atmosphere all her life, Madame Hardy learned the modern languages so well that she sings all her arias and songs in the original tongue. Although an American of German descent, her French is as pure as that of a born Parisian. She has already been engaged to give an entire French program for Vassar College next season. Her Italian is as pure as her French.

Madame Hardy has been urged by a leading New York conductor to study all the Wagnerian soprano roles. This authority thinks she is the artist to do justice to the Bayreuth master's works. She has the voice and temperament for it as well as the physical proportions. Madame Hardy is tall and her form has the stateliness demanded for the correct portrayals of the noble born heroines and goddesses in the Wagnerian operas and music dramas. Her blue eyes have the mystical tints.

Madame Hardy's successes have not all been made in America. She has appeared triumphantly in France, Germany and England.

Mr. Johnston will book Madame Hardy in the South and West and she will have her share of engagements in and around New York, where she has hosts of admirers.

#### Another Triumph for Dr. Wolle.

Beneath the star studded azure of a temperate California sky, 8,000 people sat in the Greek Theater and saw Margaret Anglin, the powerful emotional actress, score the triumph of her histrionic career when for the first time she appeared in a revival of the classical Greek tragedy, "Antigone," in the huge Greek pleasure pit.

In weaving the wreaths around this artistic success praise must be accorded Dr. J. Fred Wolle, professor of music at the University of California, who, as director of the symphony orchestra, interpreted the musical setting which Mendelssohn gave to the piece.

The masterful manner in which the musical tone colorings were woven into the drama was truly inspiring, and the somber strains and simple trills that blended with the story of Antigone were executed in no less artistic manner than was the finished acting of the star and her excellent support.

Dr. Wolle spent nearly four months in creating this orchestral symphony, and the chanting of the chorus of Theban elders was rendered in a manner beyond the cut of critic. The director's very heart was in his work, and the pangs of passion and emotion contained in the marvelous beauties of its composition urged his soul as he led his players on and on through rhythm after rhythm of poetic measure. As Margaret Anglin scored a triumph in her histrionic career, then likewise did Dr. Wolle, director of the first Bach choir on the Pacific Coast, graven a crescendo note in his musical memoirs.

His framework shivered as a leaf as he led his big orchestra, and at times his fingers twitched feverishly as he lost himself in the temperament of the Mendelssohn notes.

Who can forget the weird and lonesome wail of sorrow in the flute notes that welded with Antigone's cry of despair, "Woe is me," as she surrendered to the fate decreed by Creon? In that one spoken line and in those few notes of music was probably one of the most artistic blendings of anguish ever given to a Greek Theater audience.

The music meant much to the play, much to the artistic success of Miss Anglin, and it means much to Dr. Wolle. It means much to Berkeley and the bay region, that an orchestra comprised of local musicians, from San Francisco, Oakland and Berkeley, should contribute in such great measure to its success. Margaret Anglin has triumphed; so has the musical colony of the bay region.—Charles H. White, in the Oakland (Cal.) Enquirer, July 1, 1910.

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## OHIO STATE MUSIC TEACHERS' CONVENTION.

COLUMBUS, Ohio, July 1, 1910.

If the record established at Columbus this year by those in charge of the twenty-eighth annual convention of the Ohio State Music Teachers' Association may be taken as an indication, that association, which has been limping along on crutches for several years, bids fair to start a new era. It is most certain that the Columbus committees have set a pace which will be hard to follow, and succeeded in injecting some of their enthusiasm into the visiting members, with the result that they came away from the meeting with a determination to make the Ohio Association worthy of its name next year.

In business circles Columbus boasts of being the "Convention City of Ohio." It was well for the success of the convention that a president was chosen who represented both business interests and musical circles. Not only did Amor Sharp and his efficient co-workers prove capable organizers, but royal hosts as well. A report of the convention would be doing the city an injustice did it not

it is considered that these programs are arranged months ahead, and the participants gathered from so many different points, such an accomplishment is worthy of note. In speaking of the program as a whole it is time to institute a change in the methods of conducting teachers' conventions in general. The primary object of a conclave of music teachers was that the musicians from various towns and schools throughout the State might, once a year, gather together and exchange ideas, get better acquainted and promote the interests of the art in general by developing a spirit of good fellowship, and get a few new thoughts to diffuse in their own communities.

It must be confessed that it takes a lot of courage, not to say martyrdom, to sit out in mid-summer torridity nine hours of program music, good as it may be notwithstanding. Why not cut out the recitals almost entirely and reinstate the old Round-Table discussions that Wilson G. Smith did so much to make popular at the national meets several years ago? Here was a sort of an old-

Sonata in B flat minor.....	Chopin
Miss Lewyn.	
Prologue from suite in G minor.....	Rogers
Reverie .....	Rogers
Grand Chœur .....	Rogers
Mr. Rogers.	
Choruses, à capella—	
Lullaby of Life .....	Leslie
Moonlight .....	Fanning
Oratorio Society.	
Novelette in D major, op. 21, No. 2.....	Schumann
Gretchen am Spinnrad.....	Schubert-Liszt
Marche Militaire .....	Schubert-Tausig
Miss Lewyn.	
Song of the Vikings .....	Fanning
Oratorio Society.	
Miss Crane at the piano.	

Mr. Rogers played two organ groups on the magnificent new organ, the gift of the Ladies' Musical Club, through the untiring efforts of Ella May Smith, a fitting testimonial to the city from this the largest musical club in America.

The Oratorio Society, somewhat thinned out by summer vacations, sang with great spirit in spite of the almost intolerable heat. Miss Lewyn received an ovation, being recalled several times. Her playing, as usual, was "the talk of the town." A sure indication of her success is that she has received numerous requests from Ohio clubs to appear next winter. The press was highly enthusiastic over her playing, one paper asserting that she was the



THOSE WHO MADE A SUCCESS OF THE OHIO STATE MUSIC TEACHERS' CONVENTION.

contain some mention of the liberal manner in which the business men of the city came to the assistance of the association. It was largely through their liberality and generous support that it was made possible to record this as the most successful meeting the association has had for many years, no expense or pains being spared that would add to the comfort of the visitors.

The program committee arranged a series of recitals and concerts replete with variety and of unusual interest. Columbus is fortunate in the possession of one of the finest music halls in the country, and, although too large for a gathering of this kind, was otherwise an ideal meeting place. With the temperature ranging in the nineties it could not be expected that this auditorium, which has a seating capacity of 5,500, would be filled, yet there were between 1,100 and 1,200 people present at the two evening concerts, and on the closing night at the Exposition grounds, where the final concert was given, nearly 4,000 persons crowded into the vast auditorium.

The program committee is to be congratulated in achieving a hitherto unheard of feat—that of making but one change in the program as originally published. When

fashioned "experience meeting," where the humble sat down with the great and the near great, when ideas developed and discussions waxed often furious, friendly withal, but immensely productive of practical ideas. At the convention just closed these Round-Table conclaves were to be had only at round tables with polished tops, or in the corridors of the auditorium, whither many were forced to flee to escape the overlong programs and the heat of the hall.

The convention was formally opened on Wednesday evening, June 29, by a concert given by Helena Lewyn (pianist) of New York, James H. Rogers of Cleveland at the organ, the Columbus Oratorio Society, W. E. Knox, conductor, and Miss Beddoe of Toronto, who appeared in place of Mrs. Werner-West of Cincinnati, detained by sickness, in the following program:

Chairman, Amor W. Sharp, president O. M. T. A.	
Address of Welcome by Edward L. Wilson, LL.D., Columbus, Ohio.	
Response by Wilson G. Smith, of Cleveland.	
Holy Art Thou, from Xerxes.....	Handel
The Columbus Oratorio Society.	
Jessie M. Crane at the organ.	

feature of the convention. All accorded her a high place among pianists and predicted a most brilliant American tour.

THURSDAY MORNING, JUNE 30, 9-30 A. M.	
Recital by Bertha Stevens (pianist), Denison Conservatory of Music; Marie Porter (pianist), Denison Conservatory of Music; Selma Ladrinski (soprano), Denison Conservatory of Music; Orley See (violinist), Denison Conservatory of Music.	
Emoticon No. 1.....	Sjogren
Miss Stevens.	
Meditation from Thais.....	Massenet
Obertass .....	Wieniawski
Mr. See.	
A la Capricieuse .....	Schuett
Traumerei .....	Strauss
Etude, op. 33, No. 2.....	Lacombé
Miss Porter.	
Synnove's Song .....	Kjerulf
Hindoo Song .....	Bemberg
Before the Dawn.....	Chadwick
Miss Ladrinski.	
Silhouettes, op. 23.....	Arensky
Le savant.	
La coquette.	
Polichinelle.	
La reveur.	
La danseuse.	
Miss Stevens and Miss Porter.	

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OLEY SPEAKS.

10.15 a. m.—Lecture, Appreciation of Music, by Ella May Smith, Columbus.

10.45 a. m.—Recital by Hedwig Theobald (soprano), Athens Conservatory.

Emma Ebeling at the piano.

Visi darte, visse d'amore, from Tosca.....Puccini

Heimliche Aufforderung.....Strauss

Gluck.....Berger

Day Is Gone.....Lang

Ecstasy.....Rummel

Valce, Chanson des Baisers.....Bemberg

11.00 a. m.—Lecture, An Hour with Schumann, by Tod B. Galloway.

Concert by Maria Kullak-Busse (soprano), Columbus; Marinus Salomons (pianist), Cleveland.

Widmung.

Die Lotusblume.

Volkslied.

Mondnacht.

Waldeggesprach.

Mrs. Busse.

Grace Chandler at the piano.

Faschingsschwank aus Wien.

Mr. Salomons.

THURSDAY, JUNE 30, 2 P. M.

An American Indian Music Talk and Song Recital, by Charles Wakefield Cadman and Paul Kennedy Harper (tenor), Pittsburgh.

Omaha Tribal Prayer (harmonized by J. C. Fillmore).

Gregorian Chant of the Seventh Century.

Ancient Egyptian Chant of the Copts.

Demonstration of Involved Rhythms of Two Omaha Songs. (Examples from Alice C. Fletcher's monograph on Indian music. The second example has been used as the theme for The Moon Drops Low.)

Ah nah Adece Loo (Delaware ceremonial song recorded by Adams).

Song of the Leader (Omaha song recorded by Fillmore, arranged by Cadman from the original translated text).

Idealized Ojibway songs by Frederick R. Burton—

Her Shadow.

Doubt.

Blanket Song or Lover's Wooing, from Carlos Troyer's collection of idealized Zuni melodies.



LILA P. ROBESON.

How the Rabbit Lost His Tail (Omaha myth song for children, recorded by A. C. F. and idealized by Cadman).

Game Song of the Ute Tribe.

Four Omaha and Winnebago flageolet songs rendered upon this instrument by Mr. Harper.

Piano—

Song to the Spirit.....Farwell

Kawas, Thy Baby Is Crying.....Cadman

Game Song.....Cadman

(The first and third pieces are based upon Omaha melodies, the second upon a Pawnee theme.)

Songs—

The White Dawn Is Stealing (Iroquois).....Cadman

From the Land of the Sky-blue Water (Omaha).....Cadman

Far Off I Hear a Lover's Flute (Omaha).....Cadman

Piano—

Evening at the Lodge (Omaha).....Loomis

The Chattering Squaw (Cree).....Loomis

Songs—

Incantation Over a Sleeping Infant (Zuni).....Troyer

The Moon Drops Low (Omaha).....Cadman

3 p. m.—Concert by Mrs. James H. Rogers (soprano), Cleveland; James H. Rogers (composer-pianist); Henriette Weber (pianist), Chicago.

Song from the Persian.....Rogers

Voice of April.....Rogers

The Daughter.....Rogers

You.....Rogers

Mrs. Rogers.

Suite, Spring, op. 57.....Moszkowski

Miss Weber.

3 p. m.—Concert by Mrs. Wilbur Theobald Mills (organist), Columbus; Mrs. Dolores Reedy Maxwell (contralto), Chillicothe.

The Jealous Tears.....Rogers

Winter Song.....Rogers



JULIAN PASCAL.

Chanson de Printemps.....Rogers

And Love Means—You.....Rogers

Ecstasy.....Rogers

Mrs. Rogers.

Grand Chœur in A.....Kinder

Nuptiale March in F sharp, No. 2.....Gailmunt

The Curfew.....Horsman

Scherzo.....Dethier

Mrs. Mills.

Arioso, O Mer, ouvre toi.....Délibes

Printemps Nouveau.....Vidal

Es blinkt der Thau.....Rubinstein

O, Let Night Speak of Me.....Chadwick

The Swimmer.....Elgar

Where Corals Lie.....Elgar

Mrs. Maxwell.

4.30 p. m.—Reception and garden party at the home of Mr. and Mrs. Amor W. Sharp.

THURSDAY, JUNE 30, 8 P. M.

Concert by Julian Pascal (pianist), New York City; Felix Hughes (baritone), Cleveland.

Mrs. Felix Hughes at the piano.

Sorata, op. 28, No. 2.....Beethoven

Scherzo, C sharp minor.....Chopin

Nocturne, F sharp major.....Chopin

Three Etudes.....Chopin

Mr. Pascal.

An die Leyer.....Schubert

Feldeinsamkeit.....Brahms

Lochruf.....Ruckauf

Zueignung.....Strauss

Heimliche Aufforderung.....Strauss

Mr. Hughes.

To the Ocean.....MacDowell

Tropical Scenes.....MacDowell

Romance.....Pascal

Rain.....Pascal



HELENA LEWYN.

Si Oiseau j'étais.....Henselt

Etude in C.....Rubinstein

Mr. Pascal.

Because.....D'Hardelot

Avowal.....Wilson G. Smith

In My Beloved's Eyes.....Chadwick

Gallie.....Mokrejs

The Pipes of Pan.....Elgar

Mr. Hughes.

Consolation.....Liszt

Polonaise in E.....Liszt

Mr. Pascal.

In a Persian Garden.....Liza Lehmann

Edith Sage MacDonald (soprano), Columbus; Alice Speaks

(contralto), Columbus; Theodore Lindenberg (tenor),

Columbus; Oley Speaks (baritone), Columbus; Thomas

S. Callis (pianist), Columbus.

FRIDAY, JULY 1.

9.30 a. m.—Lecture, How to Make the Study of Harmony Practicable, Plausible and Profitable, by Henrietta Weber, Chicago.

10 a. m.—Organ recital by Karl O. Staps, Cincinnati.

Fantasia et fugue, G minor.....Bach

Scherzo, B flat.....Hoyte

Nocturne in A.....Dethier

Pastorale in E.....Lemare

First sonata in F minor.....Mendelssohn

11 a. m.—Lecture, The Social Significance of Music, by Washington Gladden.

11.30 a. m.—Sonatina for violin.....Dvorák

Edith Bratton, Columbus.

Mrs. C. C. Born, Columbus, at the piano.

2 p. m.—Songs by Lila Robeson (contralto), New York.

Miss Pike at the piano.

Lenz.....Hildach

Nacht Gebet.....Von Fielitz

An der Weser.....Pressel

2.15 p. m.—Lecture, What Must We Do if We Are to Become an

Artistic People, by W. L. Hubbard, Chicago.

3.15 p. m.—Song recital by Mrs. Amor W. Sharp (soprano), Colum-

bus; Amor W. Sharp (bass-baritone), Columbus.

Duet, Is it the Wind of the Dawn?.....Stanford

Impatience.....

MARINUS SALOMONS,  
Pianist.

Sweetheart, Thy Lips Are Touched with Flame.....Chadwick  
 Darling, My Own.....Giordani  
 The Sands o' Dee.....Boott  
 A Song of Waiting.....Wright  
 Perhaps.....Forster  
 Spring Song.....Henschel  
 O, That We Two Were Maying.....Henschel  
 3-45 p. m.—Two piano recitals, by Wilson G. Smith, Cleveland;  
 Katherine Pike, Cleveland.  
 Prelude and fugue, op. 6.....Haynes  
 Piano soli—  
 Sonata Fantastique (first movement).....Godard  
 (Spirits of the Forest.)  
 Concert Etude.....Pachulski  
 Valse de Juliet.....Gounod-Raff  
 Miss Pike.  
 Gavotte and Musette (from Suite op. 200).....Raff  
 Cracone varie, op. 82.....Jadassohn

Ah mon fils, from Le Prophete.....Meyerbeer  
 Miss Robeson.  
 Be Not Afraid, from Elijah.....Mendelssohn  
 Male Chorus and Neddermeyer Concert Band.  
 Presentation of the Hartman medal to the winner of the song  
 composition contest, and the presentation of the Pirrung medal  
 to the winner of the piano composition contest by Judge Gallo-  
 way.  
 Toreador Hola!.....Trotter  
 Mr. Barrington and Neddermeyer Concert Band.  
 Das ist der Tag des Herrn.....Kreutzer  
 In einem kuehlen Grunde.....Gluck  
 Tyroler Lied.....Kremsier  
 The United German Singers.  
 In Silent Mead.....Emerson  
 Little Tommy.....Macy  
 Johnny Smoker.....Rix  
 The Arian Quartet.  
 Coolan Dhu.....Leoni  
 Lovers in the Lane.....Lehmann  
 Today and Tomorrow.....Bartlett  
 Miss Robeson.  
 Hallelujah Chorus, from Messiah.....Handel  
 Mass Chorus and Neddermeyer Concert Band.  
 The Star-Spangled Banner (with band accompaniment).....Key-Smith  
 Mr. Hoenig, director.

It would be impossible to undertake a review of the entire program which was given. Taken in smaller doses, there was material enough to furnish a musical feast, and the lectures and papers which were presented were very interesting and instructive.

A great deal of interest was taken in the Cadman series of songs and the very illuminative talk which accompanied his part of the program.

Particular interest was attached to the awarding of the medals for the prize song and piano compositions. These two handsome prizes, made possible by the generous gifts of two of Columbus' public spirited business men, were given one for the best setting to the lines below, and the other for the best piano composition inspired by a descriptive sea lyric.

Never star was in the sky,  
 Winter winds went wailing by;  
 Not a violet was in bloom,  
 Not a rainbow rimmed the gloom;  
 But the light's on cot and clod;  
 Earth is happy, and, thank God,  
 It's morning.

Morning on the holy hills,  
 Meadows that enfold the rills;  
 Morning in the heavens of blue;  
 Morning in the eyes of you;  
 In the dear and dreaming eyes,  
 Where the kind God made my skies,  
 It's morning.

—Frank L. Stanton, in the Atlanta Constitution.

Over twenty songs were entered in competition, but only three were selected for public presentation before the board of judges, the medal being awarded to Louis Victor Saar, of Cincinnati.

There was but one entry for the piano competition, a barcarolle by Marinus Salamons, of Cleveland. While the award was given to Mr. Salamons in compliance with the published regulations governing the contest, Mr. Salamons displayed a very generous feeling by making a public acknowledgment of the honor and offering the medal to the association to be competed for next year. Mr. Salamons' contribution to the program was a revelation. He came to this country a little over three years ago, locating in Cleveland. He is a Hollander, having received his early training in his native land and later continuing his studies in Breslau. He is a pianist who combines the poetic with the heroic, and has a repertory that is amazing in its

scope. During the season just past, in Cleveland he gave a series of lecture recitals on the nine symphonies of Beethoven, playing them all (Liszt transcriptions) in their entirety, from memory. He is a musician with high ideals and ambitions, and since coming to Cleveland has won a distinct place among his colleagues as a teacher of marked ability.

Cleveland came in for more than her share of representation in the convention this year. Katherine Pike, a pupil of Wilson G. Smith, displayed pianistic ability which promises much for her future.

Lila P. Robeson, a Cleveland pupil of Oscar Saenger, received a pronounced ovation on the occasion of her appearance, both at the afternoon recital and at the final concert on Friday evening. She is a young singer who will be



FRIDAY, JULY 1, 8 P. M.

Columbus Industrial Exposition Grounds at Music Hall,  
 S. E. Building No. 8.

Lila Robeson (contralto), New York City; Alfred Rogerson Barrington (baritone), Columbus; the United German Singers, Columbus (100 men); Theodore H. Schneider, director; the Columbus Oratorio Society, Columbus (125 voices), Wm. H. Knox, director; Mass Chorus of mixed voices (200 voices), Carl Hoenig, director; the Arian Quartet—Raymond McGreevy (first tenor), John Montgomery (second tenor), Willard Walcott (first bass), Gustave Spaeth (second bass); the Neddermeyer Concert Band (50 pieces), Fred Neddermeyer (conductor), Columbus; Katherine Pike (accompanist), Cleveland.

Overture, Rienzi.....Wagner  
 Neddermeyer Concert Band.  
 America, with band accompaniment.

Lullaby of Life.....Leslie  
 Song of the Viking.....Fanning  
 The Oratorio Society.

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ceived many flattering offers of engagements from various schools represented at the convention.

Among Columbus artists whose fame is far from being confined to local circles is Oley Speaks. It would be putting it far too mildly to say that Oley Speaks deserves the greater part of the credit of having made the twenty-eighth annual convention the success which it has been. While Mr. Speaks is hardly to be classed with the teaching fraternity, in that his work lies in the recital and concert field, he has devoted himself with untiring energy as chairman of the program committee and general master of ceremonies, and only one who knows what a great amount of work is required to make a success of a meeting of this kind, can appreciate the credit which is due him for his efforts. Mr. Speaks is singing even better than ever. The writer had not heard him sing since he left New York two years ago, and was greatly impressed with the progress which he has been making in his work. His voice has broadened greatly, not only in range, but quality, and in spite of the fact that he sang under trying circumstances, having as he did so much of the responsibility of the convention upon his shoulders, his work was marked with the finish which characterizes the true artist. Mr. Speaks has been a busy artist during the past season, having filled many recital and oratorio engagements, and during the coming season will be heard in a still greater number of concerts. In spite of numerous demands upon his time, he has found time to do considerable writing and in the early autumn will bring out several new songs. He possesses the happy faculty of being able to write songs that are singable, and his royalties are increasing daily.

At the closing business meeting it was decided to hold the convention next year at Dayton. It was the sense of the meeting that the Ohio Music Teachers' Association should institute a campaign this coming year that should have for its object the building up of the largest State association in the country, and it is quite certain that this can be accomplished if the example which Columbus musicians have set be followed out next year.

BRADFORD MILLS.

"And who will be the principal villain of your production?" asked the friend.

"Oh, the first night critic, I suppose," replied the manager, wearily.—Washington Star.

The recent Darmstadt chamber music festival was not an overwhelming success, owing to uninteresting programs, and lackadaisical performances.

### Success of a Spencer Pupil.

Anny van Velthuysen, one of Vernon Spencer's most brilliant and talented pupils, who now is touring the Far East and India, gave her farewell recital at The Hague, Holland, recently. Seldom indeed has a young artist been received with such unanimous approval by the press, as will be seen from the notices below. The critics not only seemed to vie with each other in finding terms laudable enough for her splendid performances, but several of them even mentioned the unusual advance she had made in her art while studying with Mr. Spencer, to whom she had been sent by the Dutch Government. Indeed, Mr. Spencer's reputation is quickly growing more international, and spreading far beyond Germany and America. The unstinted praise of the Dutch critics for the work of this Berlin teacher can be set side by side with an article from the Swiss daily, Le Tribune de Geneve, April 19, as shown herewith:

Now we have only known of Vernon Spencer as a pianist and, above all, as an admirable pedagogue, but in this series of songs, each showing the stamp of profound musicianship, he now stands out as a really distinguished composer. Mlle. van Velthuysen is a

large and small, and everywhere she is regarded with admiration and genuine affection.

"She delighted an appreciative audience," declared the Santa Barbara Press, while the Independent of the same city referred to the singer's "invaluable gift of a genuine personality, as irresistible as sunshine." "Not since Madame Schumann-Heink sang here," said the Fresno Republican, "has a voice of such splendid power and dramatic force been heard here." "Frieda Langendorff," said the Bakersfield Californian, "achieved an artistic success in a program as diversified in nature as the singer's wonderful voice."

Madame Langendorff will be heard in America next season under the management of Loudon Charlton.

### The Donkeys of the Stage.

"It's curious," said a theatrical manager who had experienced many ups and downs, "how the stage develops jealousies. I once had a show on the road in which it was necessary to make use of a horse and a donkey. We got the animals well trained for their parts, and on the opening night they gave a first class performance. On the following night, however, we were unable to get the donkey to move out of the wings. Prince, the horse, went on without any trouble whatever, but Jack—that was the name of the donkey—could neither be coaxed nor driven out before the footlights.

"We finally had to go on with the performance with the donkey left out. After the show was over we got together and tried to find out what had been the matter. Nobody could offer an explanation, until one of the stage hands happened to pick up a program, which showed that Prince's name was printed in the same kind of type we used for Jack.

"We got a new lot of programs the next day, with the donkey's name printed in type which was nearly twice as big as that which we used for the horse. After that we never had the slightest trouble."—Tit-Bits.

### Zerola Scores Two More Successes.

Mr. Valeri has received a cablegram from London reading as follows: "Zerola. 'Huguenots.' Colossal success with Tetrassini and Destinn." A former cablegram announced Mr. Zerola's great success as Otello. He will be a member of the Chicago opera next year.

### Langendorff's Successes.

In no part of the United States has Frieda Langendorff become more popular than in the Far West. Throughout California the German prima donna has sung in cities

Madame Cosima Wagner recently spent some weeks on the Riviera, recuperating from a serious illness. She has just returned to Bayreuth, accompanied by Siegfried Wagner and her son-in-law, Stuart Chamberlain.



SKY LINE OF COLUMBUS, OHIO, WHERE THE OHIO STATE MUSIC TEACHERS' CONVENTION WAS HELD.

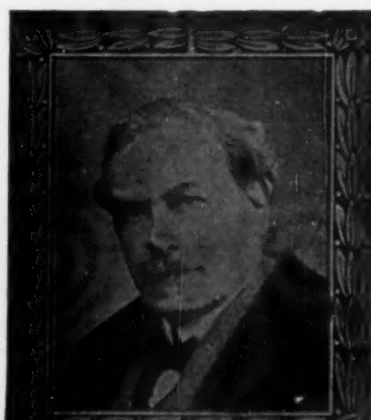
strong and profound personality. Her touch is full and soft and her playing poetry itself.—De Hofstaad.

Mlle. van Velthuysen, who studied with Vernon Spencer for a lengthy period since leaving the Hague Conservatory with the Nicolai prize, is the fortunate possessor of a very individual ability. She has a technique splendidly developed and a spirit full of temperament. Anyone who can chisel out Brahms in so strong a style and play Chopin as she did is already one of the chosen.—Het Vaderland.

Mlle. van Velthuysen in her playing of this big program showed that she had gained and profited much from the instruction of Vernon Spencer. There is musical depth to her playing and one can see that she has penetrated into the innermost recesses of the works. She has the means to express herself in a manner perfect and has that rare gift: the ability to reconstruct and project the works clearly.—Nieuw Rotterdamse Courant.

She will force recognition of herself that is certain.—Haagsche Courant.

She has an excellent technique and a powerful yet richly colored touch. She has an individual charm in her tone and deeply felt artistic conviction in her interpretations.—Die Nieuw Courant, Haag.



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## MUSIC IN DENVER.

DENVER, Col., July 5, 1910.

A piano recital was given Tuesday evening, June 21, at the Crawford studios, by pupils of Evalyn Crawford, assisted by Mrs. Milton Smith (contralto). Selections of a broad and difficult scope were interpreted by the students in a manner interesting to their many friends present. Mrs. Smith sang with fine method and temperament, and displayed unusual interpretative skill. As a vocalist Mrs. Smith is rapidly and worthily winning distinction in Denver. She will appear as soloist at the symphony orchestra concert to be given at Elitch Gardens, Friday, July 8.

\* \* \*

It requires casual observance only while strolling among aspirants to vocal fame in Denver to detect temperamental improvement in their work, due undoubtedly to the recent visits to our city by Dr. Ludwig Wüllner. The interpretations of the doctor evidently proved a great lesson to students with receptive qualities sufficient to appreciate his art. Warmth and elasticity in expression are seemingly now being given rightful consideration by teachers and students who possess educational designs. The bringing forward of these qualities, so latent in many of our singers, would prove a blessing to their advancement and be immeasurably pleasing to their audiences.

\* \* \*

The most satisfactory of the symphony orchestra concerts at Elitch Gardens this season proved to be that given Friday afternoon, July 1, Mrs. Robert Bruce Mudge (soprano) and William Wade Hinshaw (baritone) being the assisting soloists. The orchestra, with Signor Cavallo conducting, played in a manner extremely pleasing to the large audience, and the vocalists were cordially received. The singing of Mrs. Mudge was commendable. Her vocal efforts seldom fail to please. Possessing a good voice, a charming personality, and a manner decidedly affable and unassuming, Mrs. Mudge wins instant favor wherever she appears.

\* \* \*

It is gratifying to note the increasing attendance at the symphony concerts. It is also a pleasure to listen to the genuine applause greeting the efforts of our local musicians.

J. H. K. MARTIN.

## Von Ebmeyer to Elsenheimer.

O. von Ebmeyer, the kurdirektor of Wiesbaden, Germany's most famous bathing resort, has sent the following letter to Dr. N. J. Elsenheimer:

The prize cantata, "Consecration of Arts," poem by the late Dr. G. Brühl, music composed by Dr. N. J. Elsenheimer, of New York, was performed in the city of Wiesbaden in the magnificent Kurhaus, in which the art of music has found a permanent home. The presence of his Majesty, the German Emperor, during the early part of May gives rise to opera performances and concerts of such a character. The success of the work was extraordinary. It is a composition written for the celebration of the golden jubilee of the North American Sängerbund and contains a glorification of the arts, especially of music and poetry, thus offering a great variety of choruses, solo and orchestral work.

To prove this one may glance at the episodes of contrast existing between the stormy introduction and the chorale following the same; the angels' glad tidings of forgiveness and its reception by the

jubilant strains of the people, which gradually lead into an a cappella number of the most noble character, describing the power of music on the heart of men. The duet between soprano and alto, representing poetry and music, and the effective use of the American national hymn at the appearance of Columbia, are splendid examples of the composer's ingenuity. The quintet of the artists and the final chorus form a most impressive powerful ending of the work. The orchestration of the cantata is a garment of modern texture and offers ample opportunity towards a brilliant display of all the resources called into service. Soloists, chorus and orchestra unanimously testify that the rendition of the "Consecration of Arts" is a grateful task for all participants.

(Signed) O. VON EBMEYER.

WIESBADEN, May, 1910.

## José Agrillo Studying with Sulli.

José Agrillo, the tenor, widely known and popular in Italy, is in this country now studying with Giorgio M. Sulli. He came to New York for this purpose and is making progress, as all singers do with this maestro. Bright prospects are ahead of Agrillo. Among the offers already received is one from California, where he is wanted for opera. Negotiations with other sections are going on and it has been stated that Mr. Agrillo will sing in concert as well as opera. He has so much that is appreciated in a lyric artist. The repertory of this singer includes many of the arias in the classical operas that are beloved today when



GIORGIO M. SULLI AND HIS PUPIL, JOSE AGRILLO.

interpreted by singers who have the traditions in their "blood."

## Another Endorsement for the Dunning System.

Carrie Louise Dunning, the inventor of the Dunning System of Improved Music Study for Beginners, continues to receive endorsements from musicians and teachers on both sides of the Atlantic. The following is from an authority in Pittsburgh:

PITTSBURGH, Pa.

DEAR MRS. DUNNING—A whole week has passed since the last of those interesting and delightful five weeks of your work, which were the most instructive and interesting I ever spent. Mrs. Dunning, I can not tell you how much your method has done for me. I often wondered before having taken up this beautiful work how I would ever teach the fundamentals of music to children, how to approach the different subjects and how to make them clearly understand. But now all these difficulties have been made so easy by your "Improved System of Music Study," which is a most valuable work.

It teaches one not only the fundamentals of music in an interesting way, but all the principles of music from all musical standpoints. All of the lessons from the very first have been invaluable to me, but of all, the leading up to and presentations of rhythm and the rhythmic work has been worth the whole course. Then again, the ear training dictation and preparation of scales has been of great help, and so I could go on and on. We that have been benefited by your work owe you, dear Mrs. Dunning, a world of grati-

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tude. May other teachers also derive the benefits of this inspired work. I am looking forward with enthusiasm to teaching a class of "Dunning children." Hoping to be successful, and in so doing repay you for all your kindness and instruction. If such is not the case the fault will not be in the method, nor in you, dear Mrs. Dunning, but in myself. My apparatus has arrived and I take great pleasure in explaining it to my friends, who are greatly interested.

With every good wish, I am,

Lovingly yours,

STELLA E. SCHOENBERGER.

## More Artists Singing MacFadyen's Songs.

Madame Jomelli sang Alexander MacFadyen's "Spring's Singing" at Charlotte, N. C., with the Pittsburgh Festival Orchestra on the recent spring tour. Harold Wengler played his "Concert Etude" at a recital in Milwaukee last week. Madame Hissem-De Moss, Flora Wilson and Virginia Listemann have written Mr. MacFadyen that they intend singing his songs the coming season, which adds three more prominent artists to the list of singers using MacFadyen's songs, a list which already includes such well known names as Madame Rider-Kelsey, Madame Mihr-Hardy, Sibyl Sammis MacDermid, Ragna Linne, John Barnes Wells and Paul Dufault.

Fears are expressed in Germany that when the copyright expires on Wagner's operas, three years hence, there will be such a flood of performances by mediocre singers that a reaction will set in. It is just as well not to worry. The reaction will be against the poor performers—not the good ones or against Wagner's works themselves. New York Evening Post.



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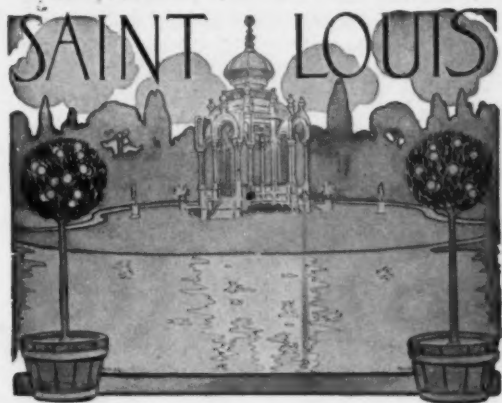


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St. Louis, Mo., July 7, 1910.

With the advance of summer and extreme warm weather there is a cessation of recitals and a dearth of musical attractions. Quite a number of teachers are leaving for summer homes to enjoy a period of rest and quiet after the strenuous work of a season of teaching, while others are almost as busy now as during the winter months. The ambitious student in music no longer leaves off study when the regular season is over, but keeps diligently on, gaining materially by a continuance of his work, leaving no gap to be filled with other things irrelevant to the art. Among those who are teaching this summer is Christine Nordstrom Carter, connected with the Kroeger Conservatory as voice teacher and who is also keeping up the work at Forest Park University with Mr. Kroeger, who is holding a summer session also at his piano school in the Musical Art Building. The Beethoven Conservatory is open to students for the summer. Nathan Sacks is busy with students continuing their work and with new pupils who select the summer as a valuable time to begin work. Conrath's and Strassberger's Conservatories also are doing a good deal of work and many others showing that vacation time for the music teachers with an ambitious following amounts to very little.

\*\*\*

The annual commencement exercises of the Sacks School of Music were held on Thursday evening, June 30, at Henneman Hall. The audience showed keen appreciation of a very interesting program and enjoyed it with that feeling of security that exists when it is known that each one participating is fully qualified to give his part well, having been schooled long in the art of playing. The indelible stamp of the Leschetizky method of piano playing is noticeable in the pupils of the Sacks School, and Mr. Sacks is to be congratulated upon his success in imparting in detail the valuable points which these students seem to have fully absorbed. Robert Huelsick is to be especially commended on the interpretation and execution of his part in the duo for two pianos played with Mr. Sacks. Mr. Huelsick has been a careful student under Mr. Sacks for some time and shows technical training, which has made of him a pianist capable of displaying freedom of tone and expression which brought out fully the peculiarities of the selection, "March Heroique," by Saint-Saëns. Ida M. Hendricks also played well and did credit to herself and to the school by her playing of two selections: "Am Lorelei Fels" (Raff) and "Kamennoi Ostrov" (Rubinstein). Others on the program who did good work were Eleanor Snittker, Okla Harris and Lorene von Arx. The vocalist of the evening was Olga Hambuechen, a contralto with a very pleasing voice who,

aside from bad breathing which was noticeable in her work, sings well. She responded to several encores.

\*\*\*

Walter Gerak, one of St. Louis' best vocal teachers, has been giving a series of operatic recitals that are rather an innovation. The students of his class are very enthusiastic over the work in hand, being of a nature to inspire the very best efforts, and some excellent voices are his reward for untiring work and the result has been these artistic recitals embracing some of the loveliest of operatic gems. The tower scene from "Il Trovatore" was given by Lillian Stietamy and John Bruckmann and won for them much praise and commendation. The quartet from "Rigoletto" was sung by four excellent voices, Mr. Gerak taking the bass part. Mr. Gerak has a voice well suited to this number, as it sustains well the melody usually so subservient to the other parts. Mlle. Scherkoff took the soprano, Edna Leis the contralto and Mons. Sadi the tenor, who also gave "La Donna e Mobile" with excellent effect later in the evening. The sextet from "Lucia" was given and as usual proved to be one of the most enjoyable numbers. The solo, "Where

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Corals Lie," by L. C. Wise, was most beautiful and effective. Mr. Gerak deserves much credit for this class of work and with its continuance many may be brought to love the best in opera and not look on it as something beyond their understanding. Though it is a difficult task it is an interesting one and with patience and care such results can be obtained as were heard Tuesday evening in this recital of operatic gems.

\*\*\*

The recital given annually by Emilie Eppelsheimer's class was heard at the Odeon Friday evening, July 1. This was a most successful affair and somewhat different in style from the many recitals that have been given this summer. Two cantatas were given, "Sea Fairies" (Beach) and "Sea Sprites' Revenge" (Bendel). The singers taking part were Mrs. George McLagan, Mrs. Carl Jansow, Fannie Weber, and a chorus of about twenty-five voices, all pupils of the school. The vocal work in general was good and the parts were acted out nicely, each one giving a clear interpretation to the work assigned to them.

ISOBEL McCARMICK.

Mr. and Mrs. Carl Venth, who have lived in Texas since they left New York, are spending this summer abroad. When last heard from they were leaving Berlin for Copenhagen. The violinist is a teacher at a college in Sherman, Tex.

## Macmillen in London.

Following are several press notices of Francis Macmillen's recent London recital:

Judging by the large audience that gathered at Queen's Hall last night, the popularity of Francis Macmillen, the young American violinist, seems to be advancing as rapidly as his artistic reputation. In opening his program last night with Bach's "Chaconne," for violin alone, the violinist at once gave evidence of that combination of forces that have chiefly won him his high position both here and across the Atlantic. In such music his tone shows up in all its rich, velvety quality, his execution stands out for its breadth, facility and power, and his poetical imagination and command of subtleties of effects find their fullest play. Virtuoso he can be when he likes, as was shown in the difficult cadenza of the Ernst concerto in F sharp minor. In a group of smaller pieces by Debussy, Massenet, Glazounow, Tchaikowsky and Paganini, and in an effective "causerie" by himself, Mr. Macmillen gave further proofs of his versatility and resourcefulness. He was enthusiastically applauded and recalled many times.—London Standard, June 22, 1910.

A very large audience assembled at the Queen's Hall last night, when the young American violinist, Francis Macmillen, appeared. Mr. Macmillen improves apace and his playing last night was polished, refined, full of brilliance on occasion and always intellectual.—London Daily Mail, June 22, 1910.

It is the prerogative of the few to be able to deal with equal effect with every school of musical expression. Francis Macmillen made it clear at Queen's Hall on Tuesday that his place is among the few. Bach's "Chaconne," with all its pitfalls, was admirably dealt with. Ernst's concerto in F sharp minor, which followed, provided a sharp contrast. It was approached with musical feeling and technical distinction.—London Post, June 24, 1910.

In a varied program the American violinist, Mr. Macmillen, showed once more that he possesses many valuable qualities in handling an instrument more relentless than any other in disclosing mediocrity in the player. A sweet and accurate tone, and a fluent technique were gracefully exploited. These qualities told effectively in Ernst's concerto in F sharp minor.—London Daily Telegraph, June 23, 1910.

Last night at Queen's Hall this able violinist played Bach's "Chaconne," Ernst's concerto in F sharp minor and a number of short pieces which were among the most popular things in his repertory last season. The many good qualities of his work—his broad and clear bowing and his skillful left-hand technique—were as remarkable as ever.—London Times, June 22, 1910.

## European Opinions of Otto L. Fischer.

Otto L. Fischer, the pianist, now a resident of New York, includes among his book of press notices many opinions of leading European critics. THE MUSICAL COURIER in previous numbers has republished some of these. Today two more are added, as follows:

Mr. Fischer, of Brooklyn, had full opportunity in the "Wanderer" fantasia (Schubert-Liszt) to show his great ability, both in overcoming the technical difficulties and in the production of a beautiful singing tone. Especially noteworthy from the beginning to the end of the work was the repose and the surety in grasping the proper tempi.—Weimarische Neueste Nachrichten.

By far the most successful number on the program was the performance of Chopin's E minor concerto by the well-known pianist, Otto L. Fischer. A brilliant future may safely be assured this young pianist, who already possesses an exceptionally sure technique, besides strong temperament, taste and musical feeling.—Weimarische Zeitung.

Mr. Fischer is under the management of Antonia Sawyer, and for the coming season Mrs. Sawyer already has booked him for several concerts. This accomplished pianist is also in demand by singers who value his artistic accompaniments, so essential in the rendition of the classical lieder and the difficult operatic arias.

Captain Scott is taking a Broadwood player-piano with him on his Antarctic expedition. Musical News suggests that one of the rolls should be Lie's "Sure-footed Snow." How about "The Fair Land of Pole-land" or "Let's all go down the Strand"?—London Music.

Siegfried Wagner's "Der Kobold" was assailed bitterly by the Berlin press very recently.

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tion, his pupils are entitled to one.IMPRESARIOS who hitch their wagons to stars  
should be careful not to ride in the front seat.KUBELIK began his South American tour last  
month with concerts at Buenos Aires. His trip em-  
braces the cities on both coasts.OF all glad words of tongue or pen, the gladdest  
are that we shall not have to attend performances  
at two houses on opera nights next winter."MARY GARDEN wants a \$90,000 contract," says  
a headline in the New York Times. The Standard  
Dictionary defines the verb "want" as follows: "To  
feel or be conscious of the absence and need of."PANDORA opened the lid of the operatic news-box  
last week just long enough to release a rumor that  
Madame Cavalieri-Chanler has been engaged to  
sing ten performances at the Boston Opera next sea-  
son.CHICAGO is not to have the privilege of counting  
Madame Tetrazzini among its Opera personnel, as  
she has refused definitely an offer made her a few  
days ago by the manager of that institution, who  
had just arrived in Europe from this country.ANOTHER important premiere was added to the  
list of first productions made by Thomas Beecham  
in London, when he gave the English capital its in-  
itial hearing of Strauss' "Feuersnot" last Saturday  
evening. It was a success, of course; in the lexicon  
of Strauss there is no such word as fail.LONDON is rude enough not to seem to care  
whether Hammerstein starts an Opera there or not.  
The English newspapers wink the other eye and  
give the announcement only a few lines of space.  
Hammerstein is not accustomed to such treatment  
from the press, and surely will resent it. Look out,  
London!WHEN we suggested the piano as the national  
American musical instrument, rather than the zither  
(put forward for that proud position by a group of  
unthinking persons) we had no idea that we would  
be misunderstood so thoroughly as appears from  
numerous letters received at this office. We meant  
the mechanical piano, of course.RICORDI's agent in New York stated recently in  
an interview that the premiere of Puccini's "The  
Girl of the Golden West" (at the Metropolitan  
Opera House, December 6) would be "the very  
first time an opera by a noted composer received  
its absolutely initial production in America." Not  
so. Pietro Florida's brand new grand opera,  
"Paoletta," will have its premiere at Cincinnati on  
August 26.FROM a complimentary subscriber, we receive a  
thankful letter in which he says: "Please note my  
change of address for the summer. I would not  
willingly miss even a single issue of THE MUSICAL  
COURIER, which I enjoy from cover to cover, even  
though I am not a professional musician. I think  
that part of the pleasure your paper gives me is due  
to the fact that it is so absolutely different from  
every other paper. Please let it stay so, and con-  
tinue to give us your fearless comments on artistic  
matters and everything in relation therewith." We  
intend to do so.THE attendance at the Johnson-Jeffries fight was  
18,020, and the receipts were \$270,775. The purse,  
with bonuses, was \$121,000. Of this amount John-  
son received \$70,500 and Jeffries' share was \$50,-  
000. Johnson sold his picture interests for \$50,000,  
so that his net earnings for winning the champion-  
ship amounted to \$120,500. Jeffries sold his pic-  
ture interests for \$66,666, making his total \$117,160.  
After all expenses are paid the managers of the af-fair will divide about \$120,000. Now, in regarding  
the matter from a purely serious side, and compar-  
ing the figures just given, with the receipts for the  
best symphony concerts, artist recitals, and oratorio  
performances—but what's the use? The reader  
knows just exactly what we have in mind. Even  
the fact that Johnson plays the bass viol is only  
meagre consolation.AMONG the noted educators in attendance at the  
sessions of the National Education Association,  
held in Boston last week, was Alfred Roncovieri,  
superintendent of public schools at San Francisco.  
Mr. Roncovieri is a musician of ability, and for  
many years was a solo trombonist and bandmaster  
on the Pacific Coast. Mr. Roncovieri is an exam-  
ple of what may be accomplished by a musician  
possessing versatile talents, and it is a matter of  
record that his administration at the head of the  
San Francisco public school department is a vigor-  
ous one, while music has been given careful atten-  
tion from the very inception of his term in office,  
which has continued undisturbed for several years  
past.THE next step of the Loeb Institute of Musical  
Art may be to absorb the musical department of  
Columbia University. Dr. Rübner has worked  
hard, as did MacDowell before him, to make the  
department successful, but it availeth not because  
the Institute of Musical Art, being endowed, like  
Columbia, seems to be seeking assimilation and it  
must attain its purpose. It is in the air—in the  
musical air—this absorption, and Dr. Rübner and  
his friends should retire in time. Under the pre-  
vailing circumstances, with Columbia on one side  
and the Loeb donation on the other, musical erudi-  
tion is bound to suffer still greater drawbacks. The  
men at the head of Columbia have no interest what-  
ever in the music department, and if there is any  
talent hidden among its students it should be de-  
livered to the Institute of Musical Art, which has  
modestly refrained from exhibiting its own public-  
ly. Everyone in the entourage of Dr. Rübner  
knows what wire pulling is in progress, and it is  
kind and friendly advice to warn him to retire be-  
fore the fate of MacDowell overtakes him, for the  
people that drove the latter to despair are the same  
who are after Dr. Rübner's tender scalp. New  
York is a wonderful absorber. There is no reason  
why it should stop at music and it does not stop.RUMORS are still current in the press that Gustav  
Mahler will succeed Felix Weingartner as director  
of the Vienna Royal Opera. It is a fact that Prince  
Montenuovo and Hofrat von Horetzky recently re-  
ceived Mahler in Vienna, and this gave rise to the  
rumor. That is all there is to it. Weingartner has  
not even formally resigned as yet, but it seems cer-  
tain that he will go; nevertheless he has already  
made elaborate preparations for the repertory of  
the coming season. He will open with Smetana's  
"The Bartered Bride," to be followed by Pfitzner's  
"Rose im Liebesgarten" and Strauss' "Elektra."  
On November 4 he proposes to produce for the first  
time in Vienna Wolf-Ferrari's charming musical  
comedy, "Susanne's Secret"; on the same evening  
will be given for the first time Eric Korngold's bal-  
let pantomime, "Der Schneemann"; then will come  
Pfitzner's "Arme Heinrich" and Berlioz's "Ben-  
venuto Cellini." Another novelty planned by Wein-  
gartner is Oberleithner's "Aphrodite," and on the  
same evening will occur the premiere of Giordano's  
"Mese Mariano," with Madame Gutheil-Schoder in  
the part of Camela. Further novelties announced  
are: Poldini's "Vagabond and Princess"; Dohnan-  
yi's "Der Schleier der Pierrette"; Oskar Strauss'  
"Der Tapfere Kassin," and last, but not least,  
Richard Strauss' "Der Rosenkavalier," which, it is  
hoped, will be brought out in January. All this  
hardly looks as if Weingartner were considering  
leaving Vienna, and yet there are many signs which  
point in that direction.





The recent unveiling in Munich of a monument to the memory of Ludwig II leads Henry T. Finck to write in the *Evening Post*: "No king occupies so important a place in the history of music as Ludwig II of Bavaria. It is doubtful if, without his assistance, Richard Wagner could have completed four of those works which made him the greatest of all dramatic composers. As a youth, Ludwig read Wagner's appeal to German sovereigns to aid him in creating a new German art, and vowed that, when he became King, he would show the world how he appreciated that composer's genius. The opportunity came sooner than he had expected; he was not yet nineteen when he was called to the throne. Forthwith he sent out adjutants to bring Wagner to Munich; but Wagner was just then hiding from his creditors. He was traced from Vienna to Switzerland, thence to Stuttgart. He had bought a pistol, with suicidal intentions, but changed his mind, and had ordered a wagon to take him the next day to a retreat in the Suabian Alps, where no one would have known of his whereabouts till he had completed 'Die Meistersinger' and obtained some money therefor. He refused at first to see the adjutant, who had tracked him, but finally consented, and when it was made clear to him that he was to be a King's favorite, to do what he pleased, and have all he needed for himself and the production of his works, he broke down and wept.

"For this rescue alone, King Ludwig II would deserve a prominent place in the annals of music. He not only made a home for Wagner and his operas in Munich, but he also, when the Bayreuth theater was built, contributed 300,000 marks toward the first Wagner festival there. He wanted that theater in Munich, but the foolish enemies of Wagner frustrated that scheme, the result being that millions of dollars, which would have been spent in Munich, went to Bayreuth. In carrying out Wagner's plans, the King also created an up to date high-school of music, and engaged men like Hans von Bülow, Cornelius, . . ."

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Wagner's own impressions of the good fortune that came to him so unexpectedly are set forth eloquently in a letter just published at Vienna, and unknown hitherto to the master's many biographers. The contents of the missive, as well as the story of its finding, I translate from an article by Wilhelm Weigand, in the *Neue Freie Presse*:

"A number of German papers, in March, 1869, published a fragment from a letter written by Richard Wagner in 1864, wherein he expressed his ecstatic joy at the call to Munich. The purpose of the publicity given the paragraph was quite clear, for the tone of the letter—and especially the passage, 'Perhaps this could have happened only to me'—gave Wagner's opponents a welcome chance to make mocking remarks about his mental condition. Some of the journals went even so far as to hint plainly that only an insane man could express

himself in that fashion. How little known were the friends of Wagner and their efforts to improve the musical culture of Germany is proved by the circumstance that the mention of Cornelius (in the letter just spoken of) was followed by the insertion of a question mark. Evidently they confused the intellectual poet composer who wrote 'The Barber of Bagdad' with the celebrated painter, whose fame had at that period not yet been made the subject of attack. The letter from which the much debated passage sprang was written to Frau von Mouchanoff (Marie von Kelergis), née Countess of Nesselrode, who was one of the most active of Wagner's supporters just after the unfortunate 'Tannhäuser' performance in Paris. Although she herself was not living in affluent circumstances, the countess helped Wagner in the most liberal manner. It is not known how the misunderstood fragment, which made its initial appearance in the *Breslau Presse* reached the newspaper offices. Undoubtedly some enemy of Wagner must have seen the important letter, and copied the sentence, in order to play it against the master, who at that time was living in Tribschen, far from Munich, and spending there the quietest, happiest years of his entire existence. The utterance detached in that way was later quoted frequently by critics and biographers. It is reprinted, too, in the collection of letters, 'Richard Wagner to His Friends and Contemporaries,' and is dated from Starnberg, end of May. Both the place and the date are false. The publishers, who never saw the original letter, probably were misled by the fact that Wagner speaks of his call to Munich as of something new; or, again, they may have assumed that Wagner wrote the letter in Starnberg, because of its rhapsodical tone, occasioned, to their way of thinking, by his intimate association with the young King of Bavaria (who was spending the summer at Schloss Berg) revealed the composer's overflowing gratitude at the almost incredible change in his fortunes.

"While searching, last winter, through the literary legacy of Alexander von Villers (the so called 'Vienna Unknown') in order to prepare a volume of his incomparable letters, together with Count Carl Lanckoronski, the original of Wagner's mutilated letter fell into my hands. I can do no more than surmise as to the manner in which it came into Villers' possession. That cultured diplomat, whose letters must be ranked with the most important written in the German language during the nineteenth century, maintained close relations with several of the Wagner followers, and knew Liszt (whom he had met during the pianist's Parisian period) and possibly also Frau von Mouchanoff. She visited frequently in Vienna at the home of her married daughter, Countess Couden, and was accounted a personage of importance wherever she appeared. Herewith I make public the Wagner letter in order to explain the well-known fragment. I consider this communication, together with several

written to Frau Eliza Wille, to be among the most significant utterances of Wagner during the year that marked his call to Munich:

"MUNICH, October 11, '64.

"DEAR, TREASURED FRIEND:

"Most heartfelt thanks for your sympathy! I am pleased at the false report regarding my health, for it brought me the welcome and living proof of your friendship.

"Last April I chanced reaching you at Baden with a letter, in order to announce a visit to you. Since then my fortune has taken an unexpected and incredibly lovely turn. I was on the verge of destruction; every effort for my well-being had failed: the most remarkable, almost demoniac misfortunes had blocked every step I took in order to insure rest for myself; I had about decided to seek a narrow refuge somewhere for all time, and to withdraw forever from all artistic endeavor. During the weeks that marked the ripening of such plans in my mind, the young king of Bavaria, hardly crowned, had caused search to be instituted for me at all those places where I no longer was to be found. Finally his emissary met me in Stuttgart, and took me to the king. What is there left to tell you? The incomprehensible (and yet the necessary accessory) had come to be true and full reality. In the year of my 'Tannhäuser' première, when first I met you, too, a queen bore for me the Genius of my life, who, at a time of deepest despair, was to transport me to the highest happiness. As a fifteen-year-old boy he attended a performance of my 'Lohengrin'; since that time he belongs to me; he calls me his only teacher and educator, and his most treasured conception in life (das Theurste für ihn auf der Welt). Liszt saw letters from Ludwig to me, and declared this kingly stripling to be that in receptivity which I was in productivity. Friend! Here is no room for doubt! Everywhere the Uncommon takes on more beauty. He was sent to me from Heaven; and through him, I am enabled still to be, and to create. I love him.

"I am free and shine above the Commonplace as though I were in the clouds. There is nothing for me to do but to finish my works, to create, and produce perfectly. I have begun the 'Nibelungen' once more, and it is to be put on in three years, entirely according to my plan. In May of next year, 'Tristan and Isolde,' with Schnorr and the best that is available! Beginning of next month a splendid production of 'The Flying Dutchman'; also—for the last time—a performance of the fragments which you heard at Carlsruhe. Will you come for them? My gracious king, to please me, has drawn hither my most intimate friends. In November, the Bülowes will settle here for all time, and just recently, I was allowed to inform Cornelius of his appointment. Never, never, has history been able to record so much that is beautiful, deep, and transporting, as is embraced in this association of the king with me! Perhaps—this could have hap-

pened only to me! In this glorious youth, my art lives as with visible impulses: he is my fatherland, my home, my happiness!

"To whom am I saying this? To you, treasured, noble, dear friend! With me, you have found the one able to continue your work of love for me, the one for whom you yearned, as I did. I know that my king makes you as happy as he does me. Therefore I beseech you to come, and thank him for the joy he brought to you. I consider you, because of your noble friendship for me, to belong to me and to be my equal. It is impossible that you should misunderstand me.

"Accept greetings from my innermost heart—how it must please you to receive from me the greeting of a happy mortal!

"And please remember me heartily also to your respected husband; his friendship, too, I crave, and in November—if possible—I would like him to come with you and delight me with a visit!

"A thousand blessed wishes for your dear well being!

"Your  
"RICHARD WAGNER."

"Briennerstrasse 21, Oct. 11, '64."

Aside from his music, the seer's eye of Wagner and his monumental belief in himself, always will remain the most remarkable characteristics of this extraordinary little man.

Strauss' compositions represent literally "the handwriting on the wall." The editor in chief of THE MUSICAL COURIER remembers a conversation he had in London some years ago with Richard II, wherein that musical monarch said to him: "I orchestrate my scores by means of huge movable blackboards affixed to the walls. With a piece of chalk I indicate the symbols, and from them I have the manuscript copies made. Songs I compose on paper, and many a time I have arisen at night, dashed off a Lied complete, thrown it on the floor and thought no more about it until my wife picked it up next morning. Then it went off to the publisher without a single change, and in several such cases the works turned out to be among my 'best sellers.'"

"A curious anarchist trial has begun at Munich," says Reuter's wire, "There are four defendants—Erich Muehsam, a littérateur well known in the Bohemian world of Berlin; a pianist named Schultze, a bookseller's traveler, and a workman. They are charged with founding an anarchist society in Munich with the object of overthrowing the state. Some months ago a bomb exploded in the Burgstrasse in Munich, and it is alleged that the accused were implicated in this affair. The indictment charges them also with planning bomb outrages in the Reichstag and in other public buildings in Germany, conspiring to incite soldiers to desert, and planning robberies by means of dynamite." The gentleman who sent me the foregoing clipping suggests that Schultze, the pianist, ought to do for an American tour, "for though his touch appears to be somewhat explosive, there is no doubt of his ability to raise the roof wherever he performs." And the audience literally would be carried away at his recitals.

DALLAS, TEX., July 7, 1910.

To Leonard Lieblich:

Now I wonder  
Do I blunder  
If I take a little while  
Of yours, to ask if Wymi Pyle,  
She with hat, and eyes, and smile,  
Whom you "noticed" in such style  
This week in "Variations."

Is she tall, and fair and glorious?  
Has she made herself notorious  
Playing, as you claim she can,  
With strength equal to a man,

So much self-control and calm  
Technic—temperamental balm—  
Is this "Exaggeration?"

I thought I was some musician,  
But I'll bow in true contrition  
To your statements. Critic's prattle?  
Uh! I'll make Dad ship much more cattle.  
I'll sit down and "biff and battle."  
Gee! I'll make our old "square" rattle,  
I'll rip up all creation!

Then when I come back to this land,  
Will you meet me with a Swiss Band,  
That can play "America"  
With a roaring Staccato?  
So the crowd will yell "Ha! Ha!"  
"Here she comes"—"Our Texas Star."  
Thanks—Jane Brown—Dallas Station.

Ossip Gabrilowitsch and Mrs. Gabrilowitsch are spending the summer quietly and coolly at Stormfield, Redding, Conn., in the beautiful Italian villa which descended to Mrs. Gabrilowitsch after the death of her illustrious father, Mark Twain. Looking unusually well and showing no trace of his recent severe illness, Ossip devotes many hours each day to practise on the piano, in preparation for his European tour, which will begin next October. One day last week he braved the torrid heat of New York for several hours, and stayed just long enough to attend to some personal affairs, eat his luncheon and tell the writer of this screed what great transcriptions Busoni has made of the "Chaconne" and other Bach works. However, the real meat of this tale very properly is attached to that luncheon. It took place at Sherry's, on Fifth avenue, and the exact location was the gentlemen's café in that fashionable restaurant. The famous pianist walked in, seated himself, and ordered a cold repast, suitable to the temperature of the moment. When the dishes arrived, the musical guest decided on supreme comfort, and took off his coat. Attired in linen "shirtwaist," belt, and neat bow tie, Gabrilowitsch fell to, and was eating with some relish—oh, yes, great pianists eat—when an ominous shadow fell across the salmon aux sauce verte. It was the head waiter! "I'm sorry to say, sir," said the magisterial looking personage, "that you'll have to put on your coat."

"I'm glad to say, sir," answered Gabrilowitsch, "that I will have to do no such thing." Then he speared the heart of the lettuce salad and put it where it would do the most good.

"It is the rule," announced the maitre.

"What rule?" queried the offender, with mock innocence.

"Gentlemen cannot remove their coats in this café, sir."

"But that is a foolish rule," commented the artist; "I am very warm, excessively warm, and I came here for comfort. My costume is the customary one in summer, and as there are no ladies here, I am sure I am annoying no one by trying to keep cool. There never is any objection to my taking off my coat when I am in the smoking-car of a railroad train."

"That all may be," replied the czar of the café, imperturbably, "but it is our rule not to allow it."

"But I have already told you," persisted Gabrilowitsch in a voice at once piano and legato, "that it is a foolish rule."

"Will you please put on your coat?" asked the monarch of food, growing perceptibly narrower across the shoulders.

"No," fluted the coatless one, softly.

"Then we cannot serve you," snapped Maitre, decisively.

"Ah, the pity of it," came from Gabrilowitsch, in a timbre carezzando e affettuoso; "for you see, during our conversation I have been enabled to finish my salmon and salad. Both were excellent. My compliments to you and Monsieur le Chef."

The head waiter had lost all the proud bearing

of his rank by this time. He paled, perspired, and grew polite. "Anything else, sir?" he asked.

"Yes," the conqueror answered; "some plombiere glacé."

"Certainly, sir; in a moment, sir," assented the cringing menial, hurrying away. And in several moments the cooling coda of the luncheon was served.

Then Gabrilowitsch paid, gave the waiter a princely bonus, put on his coat, and walked out into the sizzling sun, satisfied in the knowledge that he had accomplished something which the united male population of New York could not put through when they fought the same issue in our city some half a dozen years ago. A little allegro deciso seems to count for a great deal also when applied away from the piano.

"Citizen Roosevelt has bought a straw hat, so the Telegraph tells us. What will this astounding person do next?"—Oakland Tribune.

After the events of last week, one must concede that it is not the beer alone that has made Munich famous. The echo from there says: "Bravo, Strauss."

Jack Johnson's première Monday evening at Hammerstein's Victoria required the presence of triple lines of police to keep the street throngs in check. Those MUSICAL COURIER connoisseurs who expect this column to point out that no police were needed to press back the crowds from "Pelleas et Melisande" at Hammerstein's Manhattan two winters ago are entirely too previous. No such comparison will be recorded here.

Now that "The Mikado" is in the throes of a revival here, a few more things might be added to those which "never would be missed." For Ko-Ko's "little list" I recommend:

"Manru."  
"La Favorita."  
"I Puritani."  
"Sonnambula."  
Bruckner's symphonies.  
Mahler's symphonies.  
Bach's piano concertos.  
Massenet's "Sappho."  
"Le Villi" and "La Wally."  
Music critics.  
Controversial singing instructors.  
Books on how to listen to music.  
Interviews with operatic impresarii.  
German musical newspapers.  
Strauss' detractors.  
Unrehearsed orchestras.  
Managers' ante-season announcements.  
The "Cavalleria" intermezzo.  
Intrigues at the opera houses.  
Vocalists who talk songs.  
Pianists who talk piano.  
Artists who talk about themselves.  
New books on Wagner.  
Essays on Beethoven.  
Amateurs who make bad music.  
Amateurs who make good music, but too much of it.

The middle aged enthusiasts who try to learn symphonies by repeating them endlessly on mechanical pianos.

Magazine articles on the greatness of opera singers.

"Variations," and

LEONARD LIEBLING.

ONE of the New York policemen, according to the Morning Telegraph, is famous for the ballads and waltz songs he composes. Without wishing to discourage art in general it seems to us, however, that it would be better for our city if the musical guardian of the law were famous as a policeman.





PITTSBURGH, Pa., July 9, 1910.

The coming winter will be a season of feasting for the music lovers of Pittsburgh, with the four concerts by three noted out of town orchestras and the series by the Pittsburgh Symphony Orchestra, now the Festival Orchestra, under Carl Bernthaler. The plan by which visiting orchestras will appear is an accommodation for the coming music season which otherwise would have been unrepresented by the endowed movement. At present the chief undertaking is permanently to endow the new orchestra, which will have the name of the Pittsburgh Orchestra. This will be the successor, so far as it is possible to speak of a successor, of the old orchestra. The responses to the endowment appeal are coming in satisfactorily, and it is confidently expected that for the season 1911-12 the association will be adequately endowed and that concerts will be given regularly, as in the former orchestra's regime. The Symphony Orchestra, as it will be called after it has closed its summer work under its present name, will give a series of winter concerts, as already announced. This will in no wise affect the other concerts or the completion of the plans of the Orchestra Association, from the filling up of the endowment to the election of a noted director and the choosing of the players. The *raison d'être* for a great permanent orchestra, it may be said in passing, can be approached from many sides, the artistic, the civic, the altruistic, etc., but it has seemed to the board of directors of the Pittsburgh Orchestra Association that the consideration of the question from the point of view of "the best, for the greatest number" is all inclusive, and should be the attitude for earnest impersonal work for the highest standard of art in a community. It is for this reason that the association, realizing the difficulty of securing a sufficient endowment fund in time for the season of 1910-1911, could arrive at but one conclusion. In order to rehabilitate the Pittsburgh Orchestra in the broadest and most cosmopolitan sense, and to engage the best director for the position, sufficient time to do the necessary work must be considered. It was therefore decided to ask subscribers to allow their subscriptions for 1910-11 to stand for the season 1911-12. In order to bridge over this interim and partially fill in the gap, which, it was felt, might be created by this decision, it was also concluded to bring to Pittsburgh, for four concerts in the season 1910-11, three noted symphony orchestras: the Philharmonic Orchestra of New York, the Boston Symphony Orchestra and the Theodore Thomas Orchestra of Chicago. The educational value of this plan will appeal to the thoughtful, broad minded citizen, through the gain to the general music public of a knowledge of the world's progress in symphony orchestra organization. In order to present these orchestras it was necessary to raise a fund, entirely outside of the endowment fund, of ten thousand dollars. The replies have been so prompt and encouraging that all plans are now completed for the presentation at the Soldiers' Memorial Hall, under the auspices of the Pittsburgh Orchestra Association, of the Philharmonic Orchestra of New York, December 5, 1910; the Boston Symphony Orchestra, January 30, 1911, and the Thomas Orchestra of Chicago, March 21 and March 27, 1911. The Pittsburgh Orchestra Association and the Pittsburgh Symphony Orchestra are distinct organizations. The affairs of the old Pittsburgh Orchestra have been turned over to the board of directors elected by the Pittsburgh Orchestra Association, composed of subscribers to the endowment fund of the association.

With a song cycle concert at the Rittenhouse on Monday evening, James Stephen Martin closed a most successful season. In scope and variety Mr. Martin's work for the past year has been all that one man would care to undertake.

Charles Wakefield Cadman and Paul Kennedy Harper gave their interesting American Indian Music Talk in Columbus, Ohio, last week before the Ohio Music Teachers' Convention with their usual success. This success

was particularly gratifying in that the audience of several hundred was composed almost entirely of musicians.

Marie Stapleton-Murray, soprano, was soloist with the Pittsburgh Festival Orchestra on the evening of July 6. Her selection for the first part was the prayer from "La Tosca" and for the second part a group of songs.

Winifred F. Perry, contralto, of Colorado Springs, has been appointed contralto soloist of Christ M. E. Church. Mrs. Perry's beautiful voice and delightful personality will bring her much before the public.

Eugene Feuchtinger, of 404 Pacific avenue, sails for Europe on July 16, and will teach in Munich until fall. Last spring he published a book on the voice, of which the leading journals of Germany, Austria, France and Switzerland and artists speak in the highest terms, many seeing in it the first solution of voice teaching. So strong has been the demand in Europe for this work that the author finds it necessary to teach and lecture there during the summer months, when he will have many of the leading opera singers with him. The book is to appear, shortly, in English and other languages. "How to help oneself" is its keynote.

E. Lucille Miller has received some good press notices, the following among them:

E. Lucille Miller, who was the soloist, has been for some time soprano soloist at the Point Breeze Presbyterian Church, and has appeared recently with the Pittsburgh Festival Orchestra in concerts given in Pittsburgh and in the neighboring cities. Her program was well arranged, the selections being taken from both ancient and modern composers, and they were excellently sung.—Pittsburgh Gazette-Times.

The little prima donna, Lucille Miller, as Josephine, charmed her audience with her superb singing and clever acting.—Pittsburgh Post.

Lucille Miller's Josephine was vocally delightful, and the young singer is a most captivating figure on the stage.—Gazette Times.

Miss Miller, as Josephine, was charming. She was admirably suited vocally and histrionically to the part, and won the plaudits of a delightful audience. She made an instant strike with the large gathering through her singing of "Sorry Her Lot" and "The Hours Creep on Apace."—Pittsburgh Dispatch.

Performances of Eichberg's opera, "The Doctor of Alcantara," were given on the roof garden of the Rittenhouse in Pittsburgh, Thursday evening, July 7, and Tuesday evening, July 12. Pupils of Anne Griffiths, one of the prominent vocal teachers of the city, took part in both productions. Harry Waterhouse, a Griffiths pupil, sang the role of the Doctor. Other pupils of the same teacher who did notably excellent work in the performances were George Herwig, as Carlos, son of Balthazar; Samuel Beddoe, as Perez; Mrs. Jerome Schaub, as Donna Lucrecia, wife of Dr. Paracelus; Mrs. A. Hepner alternating in the same role; Belle McElhinney, as Isabella, the daughter; Anna Frank, as alternate in the same role; Frieda Davis, as Inez the maid. All of these are pupils of Miss Griffiths. Five more pupils of the same studio appeared in the minor parts, as the neighbors, were Mrs. E. R. Montgomery, Miss Ehmann, Edna Schicker, Anna Haines and Miss Aarons.

CATHARINE ELSTON,  
for CHARLES W. CADMAN.

#### Augusta Cottlow to Remain Abroad.

On account of her splendid prospects in Great Britain and on the Continent, Augusta Cottlow, the eminent young pianist, has decided not to return to America next season, although her managers, Haensel & Jones, have received many inquiries regarding her. In addition to her magnificent reputation as a concert pianist, she is establishing a name also as a great teacher and has some very promising pupils, the most gifted being the charming young Russian, Countess Sophie von Zouboff, who is at present continuing her studies in London with Miss Cottlow and will return with her to Berlin, where Miss Cottlow resides. The American pianist is a great favorite in London, and is playing at and being entertained in many distinguished homes.

#### Edward Morris Bowman in Maine.

Edward Morris Bowman and his family are at the Bowman summer home at Squirrel Island, Me. The Bowman place in the beautiful and healthful region is the meeting ground of many celebrities during the vacation months, for even in this nature sport, music and the intellectual life are not wholly laid aside. Mr. Bowman will come back to New York about the third week in September, when he will resume his leadership of Calvary Baptist Choir and reopen his piano studio in Steinway Hall.

#### An Unprofessional Musical Tour.

Otto Goritz, Alexander Lambert and Hans Tauscher (husband of Madame Galski) are touring Sweden and Norway in the large Tauscher automobile.

#### The Locke Practical Primary Plan.

This was the subject of much comment by all musicians who witnessed the special demonstrations of the results of a season's training in this "plan" at the recent New York Music Teachers' Association Convention at Syracuse. Three little girls stood triumphantly tests which were quite wonderful for so short a period of study. For example, the entire notation of the piano keyboard from A, the seventh space below the bass staff, to the highest C was recited prestissimo, and skips were made among the most difficult ledger lines, which proved the pupils to be infallible in notation, for each and every question was answered instantly and accurately.

The listeners were amused as well as astonished at the wonderful understanding of musical fractions, for certain measures from a Bach selection were presented, taken from a new edition of Bach pieces, in which there was an error in the note values, and in analyzing the measures the little ones, only seven and eight years of age, discovered and corrected the mistake. The most difficult measures of time were presented for analysis, but it seemed impossible to confuse the little pupils, who showed an understanding of rhythmic ideas seldom, if ever, seen in pupils much older. Players of many years' standing would pause and think about such problems in fractions which children solved with amazing facility.

In the scale and key test the young students showed equal ability. Any scale with the tonic, subdominant and dominant seventh triads was formed upon an ingenious demonstrating board, which the musicians who witnessed the test requested. This board is so constructed that almost every fundamental idea can be illustrated upon it; for instance, in interval and triad drill the pupil sees, hears and does the point under consideration. This presents the idea so clearly that the child cannot fail to understand the subject.

These young students delighted the listeners with dainty songs and rhymes which are the musical catechism of the "plan" of study, as they introduce every fundamental principle in correct phraseology.

Little studies, legato and staccato, where the pupil both sings and plays legato and staccato, are very clever illustrations of Mrs. Locke's unique idea of teaching, even piano touches, in rhyme and song. How practical her idea is was proven by the artistic rendering of selections such as "Mandolinata" by Paladilhe-Krug and "Whip-poor-will" by Dutton and "Marche" by Rogers, in which the little pupils showed careful attention to touch, phrasing and expression as well as rhythm. These selections were all played from memory, as Mrs. Locke teaches memorizing from the first piano study, which is given as an interval drill, ear training study, rhythmic and finger study combined. In this "plan" Mrs. Locke seems to economize time by using one study in many different ways; at the same time she avoids the disagreeable tasks by always giving studies of a musical character.

Mrs. Locke uses every possible means of teaching the feeling of rhythm. The rhymes, songs and very delightful little piano pieces, such as "Duple and Triple Measure," appeal to the child in a most attractive way. When one sees the clever devices and the working of the rhymes and songs combined with study at the piano, where all ideas are made practical, one is not so surprised at the marvelous results of this new "plan" of study. It is rightly named a "Practical Primary Plan," for as such it stands alone, being quite unlike any known method for teaching beginners. No games and stories are employed to amuse the pupils, but the pretty rhymes and songs present the subject so happily that the pupils enjoy genuine study.

#### Trnka Engaged for Bruchhausen's Trio.

Alois Trnka has been secured as violinist for the Bruchhausen Trio, an organization of much future promise. The other members, William Ebann (cellist) and Carl Bruchhausen (pianist), are leading figures in New York's musical circles. This trio already has begun regular rehearsals for its season's concert work, and since the chief aim is to become a permanent organization musical circles are looking forward with keen interest to the best in chamber music as only a combination of such calibre can offer.

#### Antonia Sawyer Booking Singers by the Sea.

Antonia Sawyer left New York last week for the North Shore of Massachusetts. She will book a number of singers and other artists for appearances this summer in the fashionable colonies like Magnolia. Some of the Sawyer artists may also be engaged for Newport and Bar Harbor. Mrs. Sawyer has the entree into the homes of many exclusive families and this enables her to arrange recitals of which the public hears little, but which are decidedly lucrative to the artists and their charming manager.

The third Alsace-Lorraine Music Festival was conducted by Hans Pfitzner, with programs of Schumann's music, in honor of the centenary.

## INDIANA MUSIC TEACHERS' ASSOCIATION.

PRINCETON, Ind., July 6, 1919.

The thirty-third convention of the Indiana Music Teachers' Association, which was held in Princeton, June 28, 29 and 30 and July 1, was, in many respects, one of the most



LEON SAMPAIX,  
Belgian pianist.

successful meetings ever held. In point of delegate attendance, however, there was some cause for regret, as the number of visitors from various parts of the State

was smaller than might have been expected, although the programs offered were expected to attract even those only slightly interested.

The festival programs brought forth much extravagant praise, and it is very gratifying to note that all the artists who took part were accorded receptions which left no doubt as to the audiences' keen appreciation of the pleasure derived from hearing them. One other significant thing—and no doubt the most important feature—which distinguished these programs from those of former occasions, was the fact that the artists, except David Bispham and Harrison M. Wild, were Hoosiers by nativity or adop-



INDIANA MUSIC TEACHERS' CONVENTION BADGE.

tion, being either born in Indiana or directly connected with musical institutions of this State. In other words, the concerts, with the exceptions mentioned, were given by "home talent." The excellence of the standard estab-

lished by these programs will be difficult to exceed, and will bear the most critical comparisons.

TUESDAY.

The first business session, which was to be held at 2.30 o'clock, was postponed to Wednesday morning on account of the lack of a quorum. However, the concert for that evening, which was given by selected Princeton talent, under the direction of Minnette E. Harlan, chairman of the local committee, took place as scheduled. The musical program was preceded by greetings by James S. Bergen, secretary; Minnette E. Harlan and D. A. Davidson, Mayor of Princeton. Mr. Davidson in the course of his remarks gave the musicians a warm and hearty welcome, even going so far as to state that "full and unlimited pardoning power is invested in me, and I will not hesitate to exercise it in case of necessity." He concluded by turning the town



EMILIANO RENAUD, THE FRENCH PIANIST, AND  
JOHANNES MIERSCH, THE GERMAN VIOLINIST,  
On the high school campus at Princeton, Ind., discussing the  
recitative in the César Franck sonata.

over to the visitors to do with as they chose during their stay. Clark Leaming, president of the association, responded to the Mayor's address and expressed the thanks and gratitude of the association for the splendid reception. He said in part:

"In the thirty-three years of its existence this association has gone up and down this great State of ours, holding its conventions and musicales, encouraging the local musical profession and an advanced musical taste among those who hear until its good work is known all over this country. Only the New York Association and the National Association can now rival its programs, and even

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Those who participated in the programs which followed were: Katherine Youngman, Minnette E. Harlan, Mrs. Harold Barnes, Mary G. Norman, Nellie Redman, Christine Warnock (pianists), and Jessie Kidd, Laura Pumphrey, Irene Coolidge, Nellie Young, Mrs. George Schaffer, Sybil Duncan, Ada Taylor, Mrs. A. L. Radcliff and Mr. E. E. Noble (vocalists).

The audience which attended this concert was large in numbers and very enthusiastic.

## WEDNESDAY.

The first regular business session was held at 9 o'clock, in Lowell School Building, and after the regular routine of organization, the president's address, in which he recommended several amendments to the constitution and suggestions for the good of the association, was read and referred to the committee on the president's address. The following committee on nominations was appointed: Dr. Smiley, of Washington, chairman; Minnie Murdock-Kimball, of Marion; Louise Blanche Bartley, of Oaktown; Emma Holtzman, of Brookston, and Edward Taylor, of Indianapolis. Letters of invitation seeking the

part: Myrtle and Nellie Fletchall (Poseyville), Anna M. Strain (Princeton), Sylvesta L. Rippy (Princeton), Mrs. C. R. Pleasants (Poseyville), and Ruth Edwards (Princeton). Especial mention should be made of Sylvesta Rippy, who proved to be a delightful singer, with a voice young and fresh. Her selections were best suited to her



DAVID BISPHAM.

particular style, and she sang them to the very evident delight of the audience. Miss Rippy is a pupil of Christian F. Martens, of Indianapolis, and her work reflects great credit upon his instruction.

At 2 o'clock a program was given by selected Washington and Vincennes talent, in which the following appeared to advantage: Margaret Leverett (pianist), of Washington; Clarence Hoose (violinist), of Vincennes; Eleanor M. Beach (soprano), of Vincennes; Mrs. James A. Garrard (soprano), of Vincennes; Bess Porter (soprano), of Washington; Elsa Ritterskamp (pianist), of Vincennes; Mrs. Hol D. Rinderour (pianist), of Vincennes, and Ethel Evans (mezzo-soprano), of Washington.

At 3 o'clock Edward Taylor, director of the Roberts Park Choral Society, of Indianapolis, read a paper on "Choir Organization" which brought out the best and most productive discussion this subject has ever received at any convention. At 4 o'clock Earl P. Parks (basso) and Katharine Bauer (violinist), both of Indianapolis, were heard in a delightful concert, and their work was highly praised for its artistic spirit.

The evening program was given by Leon Sampaix (the Belgian pianist) and Agnes Kimball (soprano), both of whom were accorded demonstrations which left no doubt as to the sincerity of the audience's delight in their performance. As a pianist Mr. Sampaix ranks as an artist among artists. He plays without affectation, makes no appeal to sensationalism and relies solely upon his con-

summate art to make its own appeal, which it never fails to do. His technical equipment always is a means to an end, which he so skillfully subordinates that it is entirely forgotten in the joy of listening. Difficulties of the composition are never apparent under his fingers, which draw from the instrument a tone of exceedingly beautiful quality, rich in color, broad and powerful in fortissimo, and elegantly pure and refined in pianissimo. His interpretations reveal a wonderful insight and musical perception, to which he adds his own individuality, and in this respect he recreates the composition and gives to it new vitality.

Mrs. Kimball, charming and gracious, was given an ovation which seldom is accorded an artist at concerts of this nature, and Princeton, which she claims as her former home, is entitled to unusual pride in her as one of its own.

Following the concert by Mr. Sampaix and Mrs. Kimball the Elks threw open the doors of their beautiful home and tendered the visitors a brilliant social reception. They had secured the services of a good orchestra which furnished excellent music throughout the evening and a dance program in which the dances were dedicated to the various artists who appeared on the program during the week.

## THURSDAY.

At the business session, which occurred at nine o'clock, the report of the nominating committee was received and

MINNETTE E. HARLAN,  
Chairman Local Committee.

entertainment of the next convention were received from Shelbyville, Elkhart and Laporte.

Following the business session, at 11 o'clock, a concert was given by selected Princeton and Poseyville talent. The program was miscellaneous, and the following took

JOHN D. SAMPLE,  
Tenor.

posted. The selections were as follows: President, Clark Leaming, of Hammond; secretary, James S. Bergen, of La Fayette; treasurer, C. F. W. Meyer, of Fort Wayne; auditor, Percy L. Nussbaum, of Marion; executive com-

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mittee, J. M. Black, of Washington, chairman, Emma J. Holtzman, of Brookston, and Nellie A. Crane, of Seymour; program committee, George Raymond Eckert, of Indianapolis, chairman, Mrs. D. D. Mitchell, of Martinsville, and the third member of this committee to be chosen by these two after the place of meeting has been definitely decided; public school commission, W. Ethelbert Fisher, of Peru, chairman, W. E. M. Browne, of New Castle, and W. T. Giff, of Logansport. But one person was named by the committee for auditor, in anticipation of the change



LEROY SCHWAB  
Violoncellist.

to be made in the constitution, reducing the auditing committee from three to one.

Following the business session, Christian F. Martens led a round-table discussion of "Modern Methods of Vocal Instruction." Long ago Mr. Martens has proven his worth as a teacher and artist. He handled his subject in such a manner as to make it intensely interesting and practical from a pedagogical point of view. The most vital points touched upon were focusing the tone on the

breath; the true and natural position of the five vowels; enunciation and expression, which he very cleverly demonstrated during the course of his remarks, revealing an unusual knowledge in the practice of the technical points of voice culture. He succeeded in impressing his audience with his ability to present the facts in a forcible manner, and the resultant exchange of ideas which his paper brought out will be of lasting benefit to those who heard him.

At two o'clock the program was given by selected Indiana talent, which was representative of the results being accomplished throughout the State. The programs given on Tuesday evening, Wednesday morning and Wednesday afternoon, by selected talent from the vicinity of Princeton, and the Indiana program just mentioned, prove the musical development and growth throughout this State to be most satisfactory, and the work being accomplished by Indiana teachers and musical institutions may be placed on a par with that of any other State—not excepting those which include such musical centers as Boston, New York and Chicago. Those who took part in the last named program were: Mrs. Dillin and Miss Colvin, of Petersburg; Fay Marshall, of Lawrenceburg; Iva Carpenter, of Muncie; Amelia Kroeckle, of Indianapolis; Nova Bivens and Gertrude Warnock, of Princeton, and Louise Blanche Bartley, of Oaktown.

At three o'clock there occurred one of the most interesting afternoon programs. On account of illness, P. Marinus Paulsen, the Danish violinist, of Marion, was unable to take part, and on account of this two programs were made into one. The artists who appeared were: Mary Elliott-Heness (soprano), John D. Sample (tenor) and Leroy Schwab (violoncellist).

Mr. Sample, who opened the program, has a full, clear voice, which he uses to fine advantage, especially in the aria forms of the old masters, such as Handel and Haydn. In all his work he shows a perfect understanding of his art and is highly intellectual in the interpretation of his songs. His enunciation is superb in every detail and his tones are beautifully sustained.

Leroy Schwab is a young man who is rapidly taking rank as a cellist. Part of last season he was engaged with the Cincinnati Symphony Orchestra and will be with it again next year. His intonation is accurate and his fine technic enables him to invest his playing with a virtuosity that is remarkable. In the lighter numbers he plays with a touch of delicacy and sweetness that is fascinating, and reveals a spirit of dash and rhythm that completely captivates his audiences. If there was such a term as "lyric-cellic" it would certainly apply to Mr. Schwab, as many of the tones which he produces in his solo work are of

such ravishing beauty that he can frequently "charm thee to a tear."

Mrs. Heness has a voice of splendid quality and she proved herself an excellent artist.

The evening concert, in which the program was presented by Johannes Miersch (violinist) and Emiliano Renaud (pianist) brought forth one of the most interesting compositions of the week, namely, the sonata for violin and piano by César Franck. Owing to their peculiar foreign training and European associations, the performers,



CHRISTIAN F. MARTENS.

Johannes Miersch and Emiliano Renaud, are particularly well fitted to interpret this work and bring out its beauties and spirit; consequently they gave a most brilliant reading of this characteristic work. The applause after each movement was spontaneous, and genuine enthusiasm prevailed until at the close of the number the artists were recalled no less than four times, and were finally obliged to repeat the last movement in response to applause which was profuse and insistent. The group of violin numbers were by Paul Miersch, brother of the performer, and by the per-

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former himself. They created especial interest on account of their unfamiliarity as well as their inherent musical merit. These numbers were rendered by Mr. Meirsch with his usual splendid tone and beautiful sentiment. His own concert-polonaise gave him splendid opportunity to display his virtuosity in runs, double-stops and staccati. Mr. Renaud's piano numbers were highly ambitious and included Liszt's "Legend" and Schumann's "Toccata," which are by no means easy concert numbers or easily played, but demand a full mastery of the keyboard and tax the technical resources of any performer. Especially noticeable was his powerful singing tone in legato passages and his brilliancy in technical display. The full measure of appreciation which the audience bestowed upon him was well merited, and his group formed a fitting close to a brilliant concert.

FRIDAY.

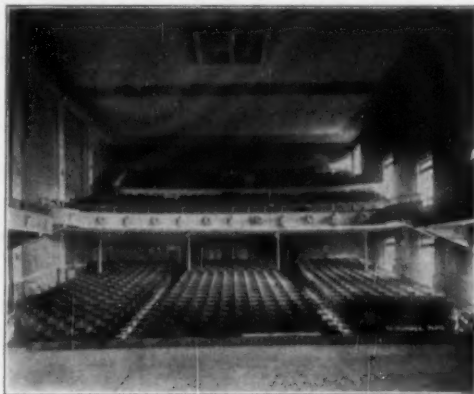
The business of the association was brought to completion at the last session held at 9 o'clock. The names suggested by the nominating committee were accepted by the delegate body without dissent. Shelbyville was suggested as the place of the next meeting, to be held in 1911, and accepted by the association providing satisfactory arrangements can be made with that city; otherwise the executive committee will later appoint the place of meeting. Following this session a paper on "The Place of the Mechanical Instrument in Musical Education and Appreciation" was read by Fritz Krull, of Indianapolis. Mr. Krull's talk evidenced very careful and thorough preparation and gave the mechanical instrument great credit for its influence. He also stated that at its best it could not take the place of hand production, but, on the other hand, at its worst it is far better musically than the work of the majority of students. His talk elicited a lively discussion and he received many congratulations upon the scholarly way in which he had treated his subject.

At two o'clock, Harrison M. Wild, the eminent organist, of Chicago, was heard in an organ recital, which filled the auditorium of the church to overflowing until all the adjoining rooms were also filled. His concert proved a triumph, both in arrangement and execution. The instrument upon which he played was the same that eleven years previous he had dedicated with an opening concert. Following Mr. Wild's recital the audience was transferred to the Kidd Opera House, where David Bispham gave a talk on "The Art of Singing." Mr. Bispham was in fine spirits after his arrival in Princeton by auto from Vincennes, where he had failed to make railroad connections, and punctuated his remarks with many witty and humorous anecdotes which illustrated his points. He took a well defined stand against so called "methods" and a well aimed rap at the blind adherence to traditions. In place of these he advocated a thorough knowledge of underlying principles and rules, and advised all singers to be original—to emulate, but not to copy. After Mr. Bispham's talk many of the artists and visitors were treated to an automobile ride which took them into the surrounding country, and all returned cool and refreshed.

In the evening the closing concert was given by Mr. Bispham, who presented his program of classical, American and old fashioned songs and recitations with music. The entire program was given in English, to the evident delight of the audience, who were able to understand, at least, "what it was all about." Mr. Bispham accomplished the unusual feat of attracting the largest audience, notwithstanding the fact that the heat was intense. His accom-

plishment did not end with attracting his audience, but he succeeded in holding their attention to the end of the program, despite an impending thunder storm and approaching train time, when many of the visitors were expecting to leave the city. During the concert it was announced, to the relief of the many who would otherwise have had to remain in the city over night, that the train was thirty minutes late.

To Minnette E. Harlan, as chairman of the local committee, is due the larger portion of credit for the unequivocal success of the local arrangements, which for thoroughness in detail were never more complete in the history of the association. Miss Harlan had carefully organized her assistants into a working body, and they performed the duties assigned them with such dispatch and accuracy that on the opening day of the convention there remained nothing which had been left undone. When the visitors arrived they were met at the train by a reception committee, who had at their disposal gaily decorated automo-



KIDD OPERA HOUSE.  
Princeton, Ind., where convention festival concerts were held.

biles, and were immediately driven to headquarters, where they registered and were presented with a handsome souvenir, which was presented by the Princeton Commercial Club. The decorations were not confined to the autos by any means, for the entire town was a mass of red and white bunting, which gave it a beautiful, fantastic carnival effect. While Princeton is the smallest town in which the association has held a convention, its smallness is confined to the number of inhabitants which the census man might enumerate, but in every other respect Princeton proved to be the biggest town we have ever visited, and our stay there will always be remembered with a longing to return.

Miss Harlan, to whom, as stated above, we are indebted for such elaborate preparations, has been in charge of the music in the public schools of Princeton for the past six years, and has been eminently successful in her work, as evidenced by the high standard she has established and maintained. She has greatly increased the interest and love for better music by systematic music in the schools, which has had its effect upon the whole community, and this city now begins to have a real musical atmosphere of its own. Taste and appreciation in this section of the State have, under her influence, become highly cultivated,

as was indicated by the fine sense of discrimination displayed by the audiences which attended the concerts. In addition to this she has organized a High School chorus of 200 voices which is second to none in the State. That her labors in this direction are not in vain is shown by the fact that it is not a difficult task to get these boys and girls to sing with fine effect. The Schubert Club, a ladies' club with 125 active members, owes its inception, organization and training to Miss Harlan. During the past season this club has given several miscellaneous recitals with pretentious programs, and its outline for next season includes a number of historical recitals which will follow the composers in chronological order.

As a musician Miss Harlan is thoroughly educated in piano, voice and the theoretical branches. She also possesses a great amount of indefatigable energy, is an excellent organizer of rare tact and diplomacy, and goes about her work with such enthusiasm that those with whom she is associated are eager to co-operate with her for the success of any of her undertakings. Among the ladies of the State who wield the baton she is held in high esteem, and in her work with children's choruses, as well as that of adults, she secures an artistic finish which few obtain. She is also president of the music section of the Southern Indiana Teachers' Association, which position she has held for the past three years, and holds a like position with the Southwestern Teachers' Association. She was one of the first to advocate and secure credit for music study in high school courses, which example it is hoped may be followed by all who are in a position to bring their influence to bear upon boards of education throughout the State.

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The thoughtful men and women who gathered from all parts of the country to attend the convention of the National Education Association surely found an abundance of help and inspiration in the interesting sessions held on every subject pertaining to the educational welfare of our boys and girls. Among these sessions, those held at the New England Conservatory by the department of music education were of unusual interest, as they voiced a unanimous awakening of the most progressive educators of the country to the great value of a general musical education in arousing the widest and best possibilities in human expression. Of the numerous measures discussed which were used as aids in this educational work in the public schools, the installation of player pianos in many of the schools, through the efforts of the pupils, in order to familiarize them with the works of the great masters, have proved of the utmost value. Springfield, Mass., the home of a most progressive public school system, has a course in the study of appreciation of music which has been successfully conducted for several years in the Central High School by Mary L. Regal. Osborne McConathy, supervisor of music in Chelsea, Mass., gave a stirring address on the general educational value of the proper study of harmony in the high schools, and the lofty appeal made by William L. Tomlins, of New York, whose theme on a line from Browning regarding the three-plane life—doing, knowing and being—as considered in direct relation to the love for and knowledge of music, made that art one of the great essentials toward leading the human soul to its highest form of expression. It was a sincere and thoughtful statement from a successful educator of wide experience who knew whereof he spoke. And it is through these able and enthusiastic workers in the cause of musical education in the public schools that the great impetus must come ultimately for a national outpouring of musical expression in all its forms. It is they who are the workers in the plastic material of the myriads-myriads represented by the sturdy elements from all parts of the world, and because of this, their vital enthusiasm may be well understood and the eager attention with which every practical suggestion was followed, made one feel that everything would be carefully garnered and modified to suit the particular needs existing in the domain of each and every one of these keenly intelligent listeners. While the programs gave an outline only of the scope of the work under discussion, they do give an inkling of the subjects taken up and will aid in serving as a point of information. Tuesday morning at 9.30 the sessions opened with a complimentary address by Charles I. Rice, director of music in Worcester, Mass., on "Boston, the Cradle of Public School Music in America." As Mr. Rice is himself the initiator of the public school choral class, a movement productive of excellent results, which has been followed by

nearly every large and small city in the country, no one could have spoken with more of a fellow feeling than he on the subject selected. The appended program followed in due order:

President's address—Boston, the Cradle of Public School Music in America. Charles I. Rice, Director of Music, Worcester, Mass. To be—Phases of Music Education in High Schools.

- The Study of Music Appreciation in the High Schools of Springfield. Mary L. Regal, West Springfield, Mass.
- The Phonograph in Schools. Hartley Turner, Supervisor of Music, Public Schools, Lynchburg, Va.
- Discussion—The Automatic Player in Schools. Led by John G. Thompson, Principal of State Normal School, Fitchburg, Mass.
- Discussion—Harmony Courses in High Schools. Led by Osbourne McConathy, Supervisor of Music, Public Schools, Chelsea, Mass.
- Discussion—School Orchestras. Led by Edward Bailey Birge, Director of Music, Public Schools, Indianapolis, Ind.

The Educational Value of the Folk Song. Mrs. Constance Barlow-Smith, School of Music, University of Illinois, Urbana, Ill.

#### Illustrations—

- German, English.
- Russian, Scotch, Swedish.
- Irish, Welsh.

By ninth-grade pupils from Malden Public Schools, under direction of Melville E. Chase, Director of Music, Malden, Mass., and the following adults: Miriam I. Rice, soprano; Herbert E. Cather, baritone.

Report of Committee on National Songs. A. J. Gantvoort, President of College of Music, Cincinnati, Ohio, chairman.

The chief feature of the Wednesday morning session was the lecture-recital given by Mr. and Mrs. Arnold Dolmetsch on the music and instruments of the seventeenth and eighteenth centuries, the instruments used being the spinet, octavina, harpsichord and clavichord, while the selected program contained pieces for these varied instruments by Morley, Purcell, Couperin, Marais, De Caix, d'Hervelois, Scarlatti, Rameau, Ariosti, J. S. Bach, and two anonymous English compositions. The unique and artistic efforts of Mr. and Mrs. Dolmetsch are too well known to require further analysis, as they now stand second to none in the particular sphere of artistic usefulness evolved to its present state of high perfection by Mr. Dolmetsch. The pianola in solo and accompaniment serve as an interesting adjunct to the "Daisy Chain Cycle" by Liza Lehmann, which was given a fine rendering by a quartet composed of Mrs. Annie E. Hollis, soprano; Adelaide J. Griggs, contralto; Charles F. Hackett, tenor; Leverett B. Merrill, bass, with Earl William Smith at the pianola. The Thursday morning program, which follows, was filled with good thoughts and suggestions culled by the different speakers from their own large stores of progressive usefulness and experience.

Some of the Effects of Music Education in the Schools. John W. Cook, President of Northern Illinois State Normal School. Success in Public School Music. Leonard B. Marshall, Assistant Director of Music, Public Schools, Boston. Discussion led by Grant Drake, Assistant Director of Music, Public Schools, Boston.

A Lesson Talk. William Tomlins, Lecturer on Music, New York City, N. Y. Report of Committee on Terminology. Charles I. Rice, Director of Music, Public Schools, Worcester, Mass., chairman.

After all, the experience of one is only the experience of many in the same walks of life and activity, modified, of course, by certain small and extraneous circumstances. Hence these reports, teeming as they did with individual interest, held the attention of every one by their great sincerity and altruism of purpose, and left one and all feeling that they must also go and do likewise as far as it in them lay; a good feeling, too, with which to close the attendance at a series of helpful meetings. The following officers and local committees who had these in charge contributed in no small measure toward the successful result of this department of the National Education Association: Charles I. Rice, Worcester, Mass., president; Elsie M. Shawe, St. Paul, Minn., vice-president; Birdie Alexander, Dallas, Tex., secretary; local committee, John P. Marshall, chairman, professor of music, Boston University; Grant Drake, assistant director of music, Boston, Mass.; B. Harold Hamblin, supervisor of music, Hyde Park, Mass.

Aside from these heavier matters, there were social and musical entertainments galore provided by the city, and every club and institution threw wide its doors for the comfort and entertainment of these welcome visitors. That these, too, might not leave the city without hearing Boston's far famed symphony orchestra two concerts, including the following numbers (both times), were given by the "Pop" symphony Orchestra, made up of fifty-five members of the Boston Symphony Orchestra, on Tuesday and Wednesday evenings, with Gustav Strube conductor and Charles Anthony as solo pianist:

Overture, Der Freischütz.....Weber  
Symphony in G minor.....Mozart  
First movement of concerto in B flat minor, op. 23.....Tchaikowsky  
Nocturne and scherzo from music to Shakespeare's A  
Midsummer Night's Dream, op. 61.....Mendelssohn  
Death of Aase, from Peer Gynt suite.....Grieg  
Overture to Tannhäuser.....Wagner

In this case, as always, the Boston Symphony Orchestra proved to be the lodestone which drew two vast audiences, despite the great heat and the many counter attractions. Although the program contained no novelties, everything was rendered with such spontaneity and finish that heat and discomfort were alike forgotten in the delight of the performance. Mr. Anthony, who shared liberally in the applause, deserves special praise for the splendid rendering of his difficult solo with only a scant few days' notice.

Theodore H. Bauer, the popular press representative of the Boston Opera Company, returned this week from his conference in Europe with Director Russell, and made the following preliminary announcements for the coming season: Of the new operas to be produced, Puccini's "The Girl of the Golden West" is slated for production early in the season, with Debussy's "L'Enfant Prodigue," which brought this composer the much coveted Prix de Rome, to follow in short order. This opening performance, too,



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will mark the first appearance of the French chef d'orchestre, Andre Caplet, whom Director Russell has engaged. Among the other new stars who are coming to this city, Leon Sibirakoff, the principal bass of the Russian Imperial Opera House in St. Petersburg, is considered a great acquisition. He is to open the season on Monday, November 7, in a performance of Boito's "Mefistofele," as the terms of his contract compel his return to Russia in order to sing in St. Petersburg and Moscow the latter part of the season. Expectation is naturally rife among the operatic public to hear this gifted singer. The contralto wing of the operatic force will be strengthened by the addition of a leading Polish contralto, Janka Czaplinska, who has been engaged for a number of performances. These additions, together with the force already promised, should give the Boston public a most brilliant operatic season.

Aside from the large class of pupils which is being reinforced daily by additions from many parts of the country, Madame Gardner-Bartlett's summer home and school at Waterloo, N. H., was the rendezvous of a house party consisting of the former quartet at the Central Church, of which she was the well-known soprano for seven years. This quartet, which included Katherine Ricker, contralto; Arthur Wellington, bass, and Herbert A. Thozier, tenor, meant very much in the rebuilding of the Central Church. The reunion of these members and George A. Burdett, the organist, was in the nature of a family gathering, and all were delighted at this opportunity to partake of the hospitality of the "Farm," and exchange reminiscences of the time when Madame Gardner-Bartlett, known as Caroline Clark, was the highest priced church singer in New England, a record she has since kept up in the splendid results attained by her pupils as well as herself both in their public and private appearances.

Gustav Strube, the indefatigable composer, conductor, violinist and pedagogue, has closed a busy season and left for Bar Harbor, where he is to conduct the orchestra at the Swimming Pool, one of the choice social centers of that ultra-fashionable resort.

Mr. and Mrs. Philip Hale have closed their apartment on Boylston street and have gone to their summer home in Osterville, on Cape Cod, where they are to remain until the middle of October.

Clara Munger is taking her summer rest with relatives in La Grange, Ill. A letter received recently reports her physical condition much improved. Miss Munger had been overtaxed with the tremendous strain of her busy winter, but quiet rest and relaxation already have accomplished wonders and she anticipates taking up her work in the fall with her accustomed zest and enthusiasm.

Jessie Davis does not close her pianistic season until late this month, when she is scheduled to play at a private recital in Manchester on July 29. Other engagements included a recital at Nahant, July 3, and the solo work at the music festival in Knoxville, Tenn., which is to take place between July 18 and 22. Miss Davis expects to travel quite a bit during the summer, but she can always be reached at 21 Lafayette place, Burlington, Vt.

The prominent musicians of Boston who were present and took successful parts in the recent convention held at Syracuse, N. Y., by the New York State Music Teachers' Association, were Evelyn Fletcher-Copp, Carl Faeltel and Edith Castle. As is usual when a representative gathering of musicians and music lovers takes place Mrs. Beach was well represented through her compositions both at Syracuse and here in Boston.

The sixteenth annual musical entertainment for the benefit of the Norfolk (Conn.) Home Missionary Society will take place at the Congregational Church in this beautiful Connecticut town, July 27. As usual, great artists have been engaged to appear. The singers include Madame Schumann-Heink, contralto; Corinne Rider-Kelsey, soprano; Claude Cunningham, baritone; Thomas H. Thomas, tenor, and Donald Chalmers, bass. The instrumental music will be furnished by Charles Heinrich, organist; Alexander Saslavsky, violinist; Herman Martonni, violinist; Joseph Kovarak, viola, and Hans Kronold, cello. Charles Rabold is the musical conductor. The program follows:

Overture to Euryanthe (organ).....	Weber
Charles Heinrich.	
Recitative and air, With Verdure Clad, from The Creation.....	Haydn
Corinne Rider-Kelsey.	
Recitative and air, Arm, Arm Ye Brave, from Judas Maccabeus.....	Handel
Claude Cunningham.	
Quartet for strings, Variations from D minor quartet (Der Tod und das Mädchen).....	Schubert
Mr. Saslavsky, Mr. Martonni, Mr. Kovarak, Mr. Kronold.	
Air, He Was Despised, from The Messiah.....	Handel
Ernestine Schumann-Heink.	
Duet, Crucifix.....	Faure
Madame Rider-Kelsey and Mr. Cunningham.	
Song, Ave Maria.....	Bach-Gounod
Madame Schumann-Heink.	

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Song, Nur Wer Die Sehnsucht Kennt.....	Tschakowsky
Madame Schumann-Heink.	
Cello obligato, Hans Kronold; organ and piano.	
Sanctus, from St. Cecilia Mass.....	Gounod
Mr. Bedloe, Madame Rider-Kelsey, Mr. Thomas, Mr. Cunningham, Mr. Chalmers.	
Piano, organ and strings.	
Andante, from symphony in D.....	Haydn
Spring Song (organ).....	Hollins
Mr. Heinrich.	
Recitative and aria, from Titus.....	Mozart
Madame Schumann-Heink.	
Quartet for strings—	
Meditation, from Thais.....	Massenet
Romanza, from B flat quartet.....	Beethoven
Menuet.....	Bocherini
Mr. Saslavsky, Mr. Martonni, Mr. Kovarak, Mr. Kronold.	
Arias—	
Vissi d'Arte, from La Tosca.....	Puccini
Non la Sospiri, from La Tosca.....	Puccini
Madame Rider-Kelsey.	
Songs—	
Zueignung.....	Strauss
Der Oede Garten.....	Hildach
Come l'Amore.....	Tirindelli
Mr. Cunningham.	
Songs—	
Allerseelen.....	Strauss

Ah! Love, but a Day.....	Beach
Mavourneen.....	M. L. Lang
The Danza.....	Chadwick
Madame Schumann-Heink.	

Songs—	
Mausfallen-Spruehlein.....	Wolf
The Rainbow.....	Henschel
The Bluebell.....	MacDowell
Madame Rider-Kelsey.	
Prayer, from Lohengrin.....	Wagner
All the artists take part in this number.	
GERTRUDE F. COWEN.	

### Franz X. Arens on the Pacific Coast.

Franz X. Arens, the vocal teacher and conductor of the People's Symphony Society, is among the Easterners now on the Pacific Coast. Mr. Arens left New York Tuesday of last week, and by this time expected to be in Victoria, B. C. From the far Northwest he will travel through Washington, stopping at Seattle, and then on to Oregon, where he will visit Portland. He will spend some time in San Francisco, and as a member of the Lambs' Club of New York he will be among the guests at the "high jinks" of the Bohemian Club of the Golden State metropolis. These clubs have a membership exchange that is as fraternal as if the two clubs were actually one. When Mr. Arens leaves San Francisco he will travel South to Los Angeles and then turn Eastward until he reaches Albuquerque, N. M., where he will join his family, Mrs. Arens and the three sons, who have spent several years in that healthful section gaining back vigor lost in strenuous New York. Mr. and Mrs. Arens and their sons have planned a unique outing before they return East. The boys have hired a "prairie schooner," in which the family will travel in the most primitive fashion over the mountains. Unsophisticated city folks may fancy that a "prairie schooner" is a ship, but it is not anything more than a rude covered wagon like the pioneers of the frontier used in the days when everybody who traveled west of the Mississippi was obliged to "rough it."

Mr. Arens will get back to New York in time to reopen his studio about the end of September. Rehearsals for the concerts will begin soon after that.

### Weinreich's Double Activity.

Otto Weinreich, pupil and assistant to Robert Teichmüller in Leipzig, well known as a splendid instructor, is also in charge of the High School piano classes of the Dresdner Musik Schule. Mr. Weinreich played last winter in Berlin, Cassel (Royal Court concert), Dresden (a Jnon evening), Leipzig, Plauen, Hanover and Wiesbaden, and the newspapers have published many favorable reports about his playing, especially remarking upon his industry in bringing out compositions by the new writers. Mr. Weinreich is also pianist of the Leipzig Trio—Weinreich, Wollgandt, Klengel. There are many Americans among the Weinreich pupils.

### George Sweet in Toronto.

George Sweet, the celebrated vocal master, is spending his vacation in Toronto, where he is having marked success with his summer class. Some of Mr. Sweet's New York pupils, including George Dixon, one of Toronto's leading tenors, are continuing their studies with him there, finding the Canadian climate very desirable through the warm months. Mr. Sweet is in receipt of a copy of the London Mail, which tells of great success gained there recently by his pupil, George Fergusson, who now resides in Berlin. Mr. Sweet will return to his New York studio about August 31.

Weingartner has again been elected conductor of the Philharmonic concerts in Vienna. There were 92 votes, of which he got 77. Eleven ballots were blank, and three against him. The Philharmonic Orchestra has decided to give two or three concerts during the summer, as it is believed that this will tempt tourists to visit Vienna. As this experiment has never been tried before, considerable doubt exists as to its outcome.—Exchange.

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CHICAGO, Ill., July 9, 1919.

Some weeks ago there was published in this column a short account of the receipt of two free scholarships by the Chicago Musical College, the donors being the board of directors of the Metropolitan Opera Company of New York. Since the publication of this article, Carl Ziegfeld, general manager of the college, has received letters from twelve States and one foreign country requesting detailed information regarding the proper plan to pursue in competing for the coveted prizes. Examinations will be held on Monday, Tuesday, Wednesday and Thursday, September 5, 6, 7 and 8, as preliminary selections. Saturday, September 10, singers accepted in the preliminaries will sing again before the board of judges in Ziegfeld Hall. The two students having the highest average will be awarded the Metropolitan Grand Opera Company's Scholarships. This includes forty weeks' instruction, two private lessons in vocal, four rehearsals per week under the direction of Herman Devries and Maurice Devries, five rehearsals per week in the school of acting under the direction of J. H. Gilmour, lessons in Italian, French and German languages, stage dancing, sight reading, fencing and piano. In addition to the Metropolitan Scholarships the college will also award four free scholarships in the School of Opera, identical to those preceding, with the exception of the two private lessons. Awards of these scholarships will be made on September 10. The foregoing statement was sent to this office by the Chicago Musical College management.

Last Tuesday night, just before his departure for Europe, Marx Oberdorfer, the talented pianist, was heard at the University concert in Mandel Hall, in numbers including selections by Leschetizky, Chopin, Grieg, Schumann and Oberdorfer, in all of which he won much applause through intelligent reading, and throughout the program many encores had to be given. At the same concert George Nelson Holt, basso, had a funny experience. It happened among the numbers presented by Mr. Holt that there was one by James G. MacDermid entitled the "Red, Red Rose," which Mr. Holt intended to sing in B flat, but by mistake the higher key in D flat was the one used by his wife, who acted as his accompanist. In the first verse the basso managed to give the G flat, which was somewhat tight, and not caring to risk the A flat in the second verse, Mr. Holt gently tapped his wife's shoulder and the latter verse was accordingly omitted.

Recently this department reported that William H. Sherwood would open his studio next season with the assistance of three of his teachers, instead of resuming with his old school. The information was furnished this paper by a person very near to Mr. Sherwood and on that account was believed, naturally enough, to be correct. This office has since been informed by Mr. Sherwood himself that there is nothing in the rumor, that the enrollment of the school is larger than ever, and that out-

side of a few little changes the school will go on as in the past.

Two pupils of Antonio Frosolono met with considerable success last week. Eleanore Isaac was heard at the Windemere Hotel concert in Rene Ortman's concertino for violin. The young artist showed the careful training of her teacher, and her interpretation reflected credit upon her instructor. The other successful pupil, Thelma Shanks, of Southern Alabama, who in a studio recital displayed great abilities as a violinist, will remain in Chicago the coming year to continue her studies under the direction of Sig. Frosolono.

Dr. Florence Ziegfeld and Mrs. Ziegfeld will return from Europe the latter part of this month. The doctor will be at his desk in the Chicago Musical College after the first of August, at which time Carl Ziegfeld will spend some time hunting big game in the Northwest in company with Robert Leahy, of the Rock Island Railroad.

Edith Bowyer Whiffen, who was until recently one of the most progressive of Chicago's musicians, writes that Mexico is a hospitable place to live, but that she is coming back to Chicago for a month's visit to renew her acquaintance with her musical friends.

Anne Shaw Faulkner, the delightful lecturer, has just signed for a series of four lectures on "Modern Opera," to be given at the Hotel Pfister in Milwaukee next November. The lecture will be given under the auspices of Clara Bowen Shepard. Miss Faulkner will be assisted by Marx Oberdorfer, pianist.

Lester Bartlett Jones, director of music in the University of Chicago for the last ten years, died last Thursday, July 7, at St. Luke's Hospital, following an operation for appendicitis. He was thirty-six years old and leaves a widow and three children. Mr. Jones was born at Galesburg, Ill. At the time of his death he was a member of the N. M. T. A., the Mendelssohn Club, the Music and Art Society and the Quadrangle Club.

The annual commencement exercises and musical given by pupils of the Mary A. Monzel Musical College in Kimball Hall last Wednesday evening, June 29, was in every way satisfactory. The program proved to have been well arranged, and each one of the pupils was a credit to his mentor, Miss Monzel, who has long made herself popular as a piano and organ teacher in this city.

The soloists this week at Ravinia Park were as follows: Mary Schade, pianist; Maurice Goldblatt, violinist; Moses Boguslawski, pianist; Sidonia Zandt, soprano; Ethel Mitchell, cornetist; Jessie W. Northrup, mezzo-soprano; Anna Allison Jones, soprano; Elena Moneak, violinist; Rudolph Enberg, baritone, and Klare De Vine, soprano.

George Ashley Brewster, the distinguished tenor, won a real ovation after his splendid interpretation of the aria from G. Thomas' "Esmeralda," in which his well trained

and sympathetic voice won for him many new admirers. In the final cadenza he added one or two high notes, which came out like a thunderbolt, showing the large compass of the singer. Mr. Brewster leaves next Monday for Winona Lake, Ind., where he will appear during the five weeks' Chautauqua, having been chosen for the second consecutive year as soloist, and will be heard in Chenery's "Egypta," and will also furnish the program in a song recital, which will take place August 10.

Julius Gold has just signed for the season 1910-11 to teach harmony, theory and history of music at the Drake University of Des Moines, Ia. Mr. Gold informed this office that one of the special studies will be the ecclesiastical modes as emphasized by Bernhard Ziehn in his article published in 1903 in Die Musik, of Berlin.

Giovanni B. Lombardo is scoring one of the biggest musical successes he has ever had at the White City with his Symphony Band and Opera Concert Company. His instrumental selections are both of the classical and popular variety, many of these being pieces seldom heard, and a great deal of the work is of his own arrangement. There is a firmness of attack, a precision of finish, and a thorough originality of interpretation that give the programs distinction and make them equally satisfying to cultured musicians and to the laity, who are swift to make known what they like though they cannot tell why they like it. Signor Lombardo is an adept at getting orchestral effects out of a band. His climaxes are stupendous and his personal magnetism is such that he gains the good will of his audiences, and enthusiasm grows with each performance. The opera concert feature is an irresistible drawing influence. With a finely trained chorus of thirty-five people and six grand opera soloists he presents the popular modern successes such as the "Floradora" sextet and the ever acceptable favorites like the quartet from "Rigoletto" and the "Lucia" sextet, and is proving that it is the music itself in the operas that appeals to the people, the scenic effects, costumes and plots being non-essentials, and even the \$5 prices for tickets being a negligible quantity in the real enjoyment of grand opera. Signor Lombardo is doing a great work by giving music lovers who are yearly debarred the opportunity to hear the best operatic music for which they hunger a chance to hear it suitably rendered. And he is furnishing added proof of the fact that Chicago's masses appreciate and patronize real music when an opportunity presents itself to hear it.

RENE DEVRIES.

#### The Packers Sail for Munich and Paris.

Mrs. William S. Packer, founder and dean of the Master School of Music in Brooklyn, sailed for Munich last Saturday on the steamer Vaterland of the Red Star line. Mrs. Packer was accompanied by her daughter, Mary Packer. The Packers are going abroad to attend the Mozart festival in Munich, where they will be joined by Madame Jäger, the director of the Brooklyn school, and Edward Falck, who is to be Madame Jäger's assistant in the autumn when the school reopens. Before going into Germany Mrs. Packer and Miss Packer will visit friends in Liege. After they leave the Fatherland they will go to Paris for the remainder of the summer. Rollie Borden Low, the singer and lecturer, was also a passenger on the Vaterland.

#### Isabel Hauser to Sail Thursday.

Isabel Hauser, the pianist, has changed her plans for the remainder of the summer. She will sail for Europe tomorrow (Thursday) on the steamer George Washington, accompanied by Madame Aimé Dupont. They will visit Paris, Brussels, Berlin, Munich and Oberammergau. Miss Hauser will return to New York the end of September and resume her work. Since she closed her studio the third week in May she has been in the Middle West visiting kinspeople and giving occasional recitals.

#### Quinlan Rumors.

It is rumored that the Quinlan International Bureau has engaged Zimbalist, the violinist, and also Lilli Lehmann for the season 1911-12.

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### Metropolitan Baseball Players Win.

The Hubites have other accomplishments besides the consumption of beans. They can play baseball. The first game between the employees of the Boston and Metropolitan Opera Houses at Boston resulted in a victory for the home team, but the second contest at American League Park, New York, was a walkover for the Metropolitan boys, to the tune of 7 to 2. After the game, which was witnessed by some 1,000 spectators, the Bostonians were dined by their victors in the grand tier foyer of the Metropolitan Opera House, after which automobiles conveyed them to Luna Park. The Metropolitan stage band discoursed from two to three o'clock at the ball grounds and enlivened the spirits of the players by playing at intervals during the game. The entire expenses were borne by Otto H. Kahn, who also gave the uniforms.

The Metropolitan team was composed of Captain Lewis, treasurer of the house, shortstop; Superintendent Brown, centerfield; Assistant Superintendent Schlaechter, right-field; Bookkeeper Case, catcher; Delaney, of the stage force, left field, and Ushers McAvoy, West, Tripp and Sullivan respectively second base, third base, first base and pitcher.

### Schumann-Heink's Last Year's Successes.

Ernestine Schumann-Heink beamed in the fullness of her whole souled good nature when it was suggested that she reminisce upon some of the successes of her past season.

"You know I seldom talk about myself," remarked the great contralto.

She did not need to, for the simple reason that there are others eager to save her the trouble.

The reason—or one of the reasons—appeared evident when Schumann-Heink pushed a heap of newspaper clippings to the far side of the big table in the library at her home at Singac, N. J.

There are few artists before the public today who possess that indefinable something, which impresses the music patron and the music critic alike, to such an extent as this simple motherly woman. Madame Schumann-Heink is like a wireless apparatus; she sends out a call to every person in her audience and gets an immediate response. And it is always the same.

"Aside from her great gifts," wrote Mrs. John R. Drake in the Des Moines Capital of April 12 last, "there is always the woman whom all her audiences love while rapt in wonder at the remarkable voice which holds them spell-bound. With that superb finish, purity and ease she gave high notes and low notes, all of them perfect in their intonation."

According to the Winnipeg, Man., Press of March 25, "Walking along ice coated trestles, being delayed for a number of hours at a time in snow bound trains, suffering from an insufficiency of food and all the other disagreeables of a train wreck had little effect on Madame Schumann-Heink, judging from the wonderful voice she was in at her last night's recital, in the Winnipeg Theater."

But the great Schumann-Heink is used to the vicissitudes of life. That is one of the secrets of her greatness. She is a living breathing member of every community she visits, and her delight at being one of the assemblage quickly makes itself felt. Earlier in the season the contralto had an engagement at Toronto, Can. A burning bridge stalled her train twenty miles east of the city, and motor cars had to be dispatched to bring her and her staff to Toronto.

In commenting upon the concert, the day after, the Toronto Mail and Express said: "She was rushed supperless to the hall, where she had barely time enough to slip into her evening gown. And, as she naively remarked to her audience, she did not even have a chance to wash her face. She came to the stage tired and flushed, but beaming, and straightway sang a wonderful varied program with a glory of tone and a dramatic fire that enthralled her listeners."

The Milwaukee News declared in its issue of April 8: "It is all very well to set down a lot of words paying tribute to the wonderful art of Madame Schumann-Heink, but to those who heard her last night in the Pabst Theater mere superlative adjectives and extravagant phrases appear trite and commonplace. Perhaps more than any other contemporaneous woman singer, Madame Schumann-Heink has the faculty of establishing a close sym-

pathy with her audience, which makes her concert an intimate and immediate joy as well as a great artist feast."

On the evening of February 20 Madame Schumann-Heink sang to a gathering of 4,000 in San Francisco. The San Francisco Chronicle stated that "not since the last concert given in the same place (Dreamland Pavilion) by the same singer has there been such a gathering of lovers of music. At the close of the concert Madame Schumann-Heink was besieged by hundreds of admirers, who crowded around her."

At Boston, Philadelphia, Rochester, Buffalo, Cleveland, Denver, Pittsburgh, Chicago and in scores of other large cities and in many small towns, where Madame Schumann-Heink is just as popular, the consensus of opinion never varied. She was the great artist, of course, but always one of the multitude, a woman who was good to look at, to be with and to smile with. There is but one Ernestine Schumann-Heink.

### COLUMBUS MUSICAL NEWS.

COLUMBUS, Ohio, July 11, 1910.

Mrs. Mabel Hoyt McCray presented a class of vocal pupils in Nelson Memorial Church Wednesday evening of last week.

Emily McCallip is comfortably installed in the family of Madame Chaigneau in Paris, where she will study ensemble with the Chaigneau Trio and piano with Harold Bauer. Miss McCallip is a very busy teacher of piano when she is at home.

Mabel Rathbun, president of the Girls' Music Club, gave a studio recital Wednesday evening.

Louise Shepherd, director of the Girls' Glee Club in Ohio State University, is reviewing a lot of interesting things for the annual concert next season. Miss Shepherd will have her plans fully matured by the time college opens in September.

Mabel Beatrice Beddoe, of Toronto, Canada, who has spent the past four years in Dresden studying the art of singing, was in Columbus at the opening of the Ohio Music Teachers' Association, and was persuaded on short notice to substitute for Mrs. Werner-West, the Cincinnati soprano. Miss Beddoe made a splendid impression, delighting every one with her lovely voice and finished style.

Mrs. Edward E. Fisher, contralto, of Columbus, has resigned from Wesley Chapel Methodist Church quartet. Mrs. Fisher is taking her first vacation in eleven years, and will not accept another position until September. Recently Mrs. Fisher sang with great success in New Philadelphia, Ohio.

Louis Victor Saar, of Cincinnati, won the beautiful gold medal for the best song to words of Frank L. Stanton, at the Ohio Music Teachers' Association. Dr. Samuel B. Hartmann presented the medal. There were many other songs worthy of honorable mention, among which were compositions by Carl Paige Wood, of the Conservatory of Dennison University, Granville, Ohio; Isabelle Beaton, of Cleveland; O. H. Evans, of Marysville; Carrie Price, of Toledo; Theodore Vinder, of Toledo; Mrs. Milton Vance, of Wooster, and Tod B. Galloway, Amor W. Sharp, Mary Eckhardt Born and Orin Hubbard, all of Columbus. The gold medal, offered by Henry Pirrung for the best piano composition, was won by Marinus Salomons of Cleveland. The contest was very spirited, yet altogether friendly. This convention of Ohio music teachers was one of the most successful, if not the most successful, meeting in the history of the association, this being its twenty-eighth annual meeting. Bradford Mills, of Toledo; Wilson G. Smith, of Cleveland, and Charles Wakefield Cadman, of Pittsburgh, three MUSICAL COURIER correspondents, were present and they were unprejudiced witnesses.

The summer music at Columbus will be chiefly at the parks, where two good band concerts are given daily at Indianola Park and Olentaugy Park. A first-rate stock company is giving standard plays at Olentaugy Park—the

Stubbs-Wilson Company—and the Columbus people are showing appreciation by generous attendance.

Emily Church Benham, who has been a pupil of Josef Lhevinne the past year in Berlin, is expected to return to Columbus early in the winter. Miss Benham is attending the Passion Play at Oberammergau at present.

Mabel Dunn, a Columbus violin pupil of Pier Trindelli, of the Cincinnati Conservatory of Music, is quite in demand at present for drawing room recitals.

Grace Snyder and Florence Orebaugh presented pupils in recital last week.

Mrs. William King Rogers invited the patrons and patronesses of the Columbus-Cincinnati Orchestra Association to a garden party at her home, 578 East Town street, Tuesday afternoon, June 28. The association has arranged for four concerts next season. The board of managers is composed of Mrs. Charles Franklin Clark, Mrs. B. Gwynne Huntington, Mrs. William McClelland Ritter, Mrs. William King Rogers and Mrs. Harry P. Wolfe.

ELLA MAY SMITH.

### Florence Austin's Season.

Florence Austin, the American violinist, will spend the entire summer in New York coaching with Ovide Musin. Early in October Miss Austin will be heard in a recital assisted by a pianist of note. At this recital she will play the sextet from "Lucia," arranged for violin alone, and several novelties, also a new composition by Musin. This recital will be given under social patronage in the subscription concerts arranged by her manager, Marc Lagen. Estelle Burns-Roure, Frlda Windolph and Clifford Cairns will also be heard in this series. Miss Austin's orchestral numbers will be the Bruch G minor concerto and the Wieniawski D minor concerto, No. 2. The following notice, from the Brooklyn Eagle, is only one of many this artist has received this past year:

The large concert hall in the Pouch Gallery was filled to overflowing at Florence Austin's violin recital last night. Miss Austin presented a program of such variety that all her artistic qualities found scope. The Rieš suite in G minor, op. 26, in four movements, was given with fullness of tone and rhythmic swing; the gavotte at the close being beautifully played. Vieuxtemps' famous concerto in D minor, op. 31; Saint-Saëns' prelude to "The Deluge" and "Les Arpeges," for violin alone, by Prume, were especially worthy of note, the last selection showing marvelous dexterity as well as singing quality.

### Sarto's Summer Plans.

Andrea Sarto has already begun his summer work. On July 4 he sang twice at the conference held at the Stony Brook Assembly on Social and Economic Problems. In the forenoon he sang at the patriotic meeting "My Own United States," making a tremendous hit with an enthusiastic audience. In the evening he sang in the auditorium on a program devoted to American composers. After each number he was forced to return again and again, finally being compelled to give an encore.

Mr. Sarto will sing on July 14 at an operatic concert, on July 17 at the Million Dollar Pier at Atlantic City, and every Sunday evening through July and August. He is a diligent worker, and, at present, hard at work with Baernstein-Regneas, preparing his fall repertory.

### Musicians' Addresses.

EAGLE NEST COUNTRY CLUB,  
Adirondacks, New York.

EAGLE NEST, July 1, 1910.

To The Musical Courier:

Would you be so kind as to send me the address of the following musicians: Leschetizky, Sibelius, De Pachmann, D'Albert, Goldmark, and oblige,

Yours truly,

GERTRUDE HOCHSCHILD.

[Leschetizky can be addressed care of THE MUSICAL COURIER's Berlin office; Sibelius, care of our Berlin office; De Pachmann, care of our London office; D'Albert, care of our Berlin office; Goldmark, care of our London office. The addresses of THE MUSICAL COURIER's foreign offices will be found on page 20 of this issue.—EDITOR.]

## RICHARD STRAUSS WEEK AT MUNICH, JUNE 23 to 28, 1910.

BY DR. W. L. BLUMENSCHEN.

The official bulletin reads:

Thursday, June 23:

10 a. m.—Gathering of the Festival participants at the Exposition. General view of the attractions.

8 p. m.—Festival performance of "Feuersnot" in the Prinzregenten Theater.

Friday, June 24:

11 a. m.—First morning concert in the Münchner Künstler Theater at the Exposition.

8 p. m.—Festival performance of "Salome" in the Prinzregenten Theater.

Saturday, June 25:

10.30 a. m.—Inspection of the Mohammedan art works in the Exposition under scientific leadership.

8 p. m.—Festival concert by the Vienna Philharmonic Orchestra in the new music hall of the Exposition.

Sunday, June 26:

11 a. m.—Second morning concert in the Künstler Theater.

8 p. m.—Festival performance of "Elektra" in the Prinzregenten Theater.

Monday, June 27:

9 a. m.—Drive about the city and visits to the museums.

8 p. m.—Second Festival concert by the Vienna Philharmonic Orchestra in music hall.

Tuesday, June 28:

8 p. m.—Third and final concert by the Vienna Philharmonic Orchestra. After concert, supper in the Exposition restaurant.

Wednesday, June 29:

11 a. m.—Excursion to Lake Starnberg per special train and about the lake per special boat.

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The first morning concert in the charming Künstler Theater, seating about 800, was attended by about 600 persons. There was a sonata for piano and violin, op. 18, given by Dr. Strauss and Prof. Arnold Rosé; five songs, "Geduld," "Mohnblumen," "Wiegenlied," "Schlagende Herzen" and "Wie sollten wir geheim sie halten," by Tilly Koenen. Then four songs, "Befreit," "Zueignung," "Freundliche Vision" and "Heimliche Liebe," by Franz Steiner, baritone (who substituted for Baptist Hoffmann), all accompanied by the composer; and in conclusion the quartet in C minor for piano, violin, viola and cello, op. 13, by Ignaz Friedman. Prof. Rosé, Anton Ruzitska and Professor Buxbaum. These compositions, ranging from op. 10 to 43, were all of delightful character and immensely enjoyed. There was enthusiastic applause, and several encores were granted by Tilly Koenen and Franz Steiner, both of whom were in splendid voice. Strauss accompanied his songs extremely well, demonstrating fine pianistic ability in them as well as in the opening sonata. Prof. Rosé and his associates are high class artists, and I. Friedman is an excellent pianist.

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The second morning concert, Sunday, June 26, at 11 o'clock, began with a charming, melodious sonata in F major, op. 6, for piano and cello, by Dr. Strauss and Professor Buxbaum, and was beautifully played. Professor Buxbaum is a splendid artist, while Dr. Strauss again surprised all with his refined and effective pianism. Tilly Koenen's five songs, "In der Campagna," "Hochzeitlich Lied," "Ich trage meine Minne," "Frühlingsfeier" and "Ständchen," took the audience by storm, and for an encore she repeated "Frühlingsfeier." Fritz Brodersen, baritone, substituting for Baptist Hoffmann, then sang "Ruhe meine Seele," "Gefunden," "Ach weh mir unglückhaften Mann," "Sehnsucht" and "Lied des Steinklopfers" in grand style and with splendid effect, repeating the last song as an encore. A finer accompanist than the composer, Dr. Strauss, cannot well be imagined. The ovations tendered were shared alike by singers and accompanist. The serenade for wind instruments, E flat, op. 7, completed this program. There were two flutes, two oboes, two clarinets, four horns, two fagots and a contra-fagot in this ensemble of players from the ranks of the Vienna Philharmonic Orchestra. There was no director, yet the ensemble, attacks and dynamics were perfect, while the tone colors of the various combinations were so soft and beautiful as to astonish every one. The music itself was charming, full of melody—like all of Strauss's early compositions—and to have heard it so wonderfully well played was indeed a privilege. There was a heavy sky and the

rain came in torrents during the concert. The house was about two-thirds full.

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Program of the first orchestra concert by the Wiener Philharmoniker (K. K. Hofopernorchester) under the direction of Richard Strauss:

Aus Italien, symphonic fantasia, for orchestra, op. 16.

Burleske, D minor, for piano and orchestra.

Wilhelm Backhaus.

Don Quixote, fantastic variations for orchestra, op. 35.

Two songs with orchestra, op. 33, Nos. 3 and 4, for baritone.

Fritz Feinhals.

Tod und Verklärung, tone poem, op. 24.

This Vienna orchestra surpasses all orchestras I have ever heard in brilliancy, tone color and shading, in precision of attack, in perfection and beauty of tone in the reed and brass sections, in the dash and spirit of all the strings, and, besides, the organization has also a kettle-drum artist of remarkable ability. The other noise accessories were beyond criticism. The printed list of musicians calls for 114 men, but I heard one of them say that there were 116, divided as follows: 17 first violins, 15 seconds, 12 violas, 10 cellos, 10 basses, 4 flutes, 5 oboes, 5 clarinets, 5 fagotts, 9 horns, 6 trumpets, 6 trombones, 2 tubas and 6 instruments of concussion, including



SNAPSHOT OF RICHARD STRAUSS.

Taken eight years ago, while the composer-conductor was rehearsing his "Don Juan." Strauss did not know he was being photographed and hence the utter absence of pose and any attempt at looking pleasant.

drums, cymbals, tambourine, triangle, bells and xylophone. In sustained fortissimo passages the violins were not adequate; there should have been at least 24 first and 20 second violins employed. Aside from this, however, such perfection of ensemble I never before realized. It is needless to say that the Philharmoniker created a tremendous sensation under Strauss' authoritative direction, and they were obliged to rise—at the suggestion of Strauss—and acknowledge the overwhelming applause. More perfect performances of the aforementioned compositions could not be conceived. Wilhelm Backhaus, the German pianist from London, was on the same level of perfection as the assisting instrumentalists, and scored a great success. I consider him the coming one of the great pianists. Fritz Feinhals' baritone was put to a severe test throughout its whole compass, and he also came up to the artistic requirements of the occasion. This concert, under the wonderful composer and director, marked the acme of perfection in my long concert life. Dr. Strauss was called and recalled after every selection, and in his very modest and unostentatious manner bowed his thanks, always sharing the honors with his soloists and musicians. The audience numbered about twenty-five hundred, among them Prince Ludwig Ferdinand, son of the Regent Luitpold, and others of the royal family (who always have the front row of chairs, finished in crimson), many distinguished foreigners, and the elite of Munich in gala attire. It was, indeed,

a brilliant gathering. During the intermission refreshments were partaken of.

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The program of the second orchestral concert, in the new music festival hall—where, of course, the first one was held—presented the following program:

Macbeth, tone poem (after Shakespeare), for orchestra, op. 23.

Also sprach Zarathustra, tone poem (after Nietzsche), for orchestra, op. 20.

Organist: Adolf Hempel.

Two songs with orchestra, op. 33, Nos. I and III.

Edyth Walker (Hamburg).

Till Eulenspiegel, for orchestra, op. 28.

Two military marches, op. 57.

Dr. Richard Strauss and the Vienna Philharmoniker were again the principal factors. Not much of the organ-work was audible. Edyth Walker sang in great and artistic style, winning an ovation and smiles from the composer. The work of the orchestra, while undoubtedly excellent, and at times even wonderful, did not have that electric finish and perfection of the first evening. There were slight slips on the part of the horn player and the first violinist; the unisons of the piccolo and violins were imperfect in one spot, and the cymbalist and drummer were not quite "on edge," as previously. Nevertheless, it was a great privilege to hear those three tone poems interpreted by the great composer, who is an equally significant conductor. The two concluding marches were not worthy of this program. The attendance was about three thousand, including Prince Ludwig and other royal persons. Gustav Mahler also was an interested listener.

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The third and last concert of this Strauss feast presented the following program:

Prelude to Guntram, op. 25.

Don Juan, tone poem (after Lenau) for grand orchestra, op. 20.

Two songs for baritone with orchestra, op. 44.

Franz Steiner.

Symphonia Domestica, for orchestra, op. 53.

The orchestra was again in great form, and, under the inspiring leadership of the wonderful Dr. Strauss, accomplished marvels of technical finish in the purely orchestral numbers. The two songs did not fare quite so well. Vocally they are most thankless and extremely difficult, and the scoring seems much too heavy for the singer's rather small baritone. It was the only solo number of the week which did not bring the soloist a recall. The labor of learning and performing these two "tough" pieces, at least, deserve a half dozen recalls. Dr. Strauss, whom I had the honor of meeting during the intermission, remarked that those songs were "perverse pieces anyhow." After a remarkable rendition of the "Domestic" symphony a perfect storm of applause broke out. Six large wreaths with wide colored satin or silk ribbons bearing inscriptions to Strauss and the orchestra were brought forth, each one increasing the tempest. The orchestral musicians added their applause, and the audience crowded about the podium shouting "bravos" and clapping their hands. Dr. Strauss was recalled a dozen or more times while the crowd continued the frantic shouts of approbation. I have never before witnessed such an impressive ovation, and throughout it all this great man and musician maintained a most dignified, calm and aristocratic demeanor. The great wreaths were deposited in front of the platform within easy reach of the crowd, and many vandals plucked souvenir leaves in passing. Mrs. Strauss and Edyth Walker, with massive bunches of roses before them, were the cynosure of all eyes. Royalty was represented by several Bavarian princesses. The attendance numbered about 2,800.

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The first of the three operas given in the Prinzregenten Theater (seating capacity, 1,100) was attended by a fashionable audience, which filled about three-fourths of the seats. "Feuersnot," op. 50, the second opera from Strauss' pen (the first was "Guntram," op. 25; the third "Salome," op. 54; the fourth "Elektra," op. 58, and the fifth, now being finished, is "Der Rosenkavalier," op. 50), was directed by the composer and was given with the same local cast as heretofore in the Court Theater. The performance was excellent in every detail, the hidden orchestra being particularly effective under Strauss' direction. After the opera, which takes up less than two hours, "Ein Heldenleben," tone poem for grand orchestra, op. 40, directed by Felix Mottl, was given. The solo violinist was the excellent concertmaster Bruno Ainer. This work is one of the great accomplishments of the Munich court orchestra, a body of musicians second only to the Vienna Philharmoniker, especially so when Mottl is in good form and at the helm. There was much enthusiasm and endless recalling.

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"Salome," with Edyth Walker in the title role (she also does the dance) and Ernst Kraus (Berlin) as Herod, with the rest of the cast local, received a very superior performance under Strauss' baton. Edyth Walker's Salome never has been equaled here, while the orchestra ex-



celled itself under the magnetic Strauss. The theater was almost filled.

"Elektra," with Fräulein Fassbender in the title role, Frau Preuse-Matzenauer as Klytemnestra and Miss Fay (from California) as Chrysothemis, and the usual Munich cast, was under Mottl's direction, and achieved a grand success before a sold out house. The presence of the Vienna musicians stirred up the members of the local orchestra—many of whom are old, capable, routine players who have only occasional spurting powers—as well as the local stage cast, to their best efforts. The Elektra of Fräulein Fassbender undoubtedly is one of the greatest of the present day. Mottl was in rare form. Strauss was present and shared in the ovations to the principals and director. The composer seemed so deeply affected that tears filled his eyes and coursed down his cheeks at the close of the opera. This performance proved conclusively that there is first class talent and ability here, but the efforts of our local singers, outside of special occasions, rarely reach the standard of this "Elektra" evening.

Munich certainly honored her great son in holding this "Strauss-Woche," and especially in presenting such well prepared and perfect performances from first to last. All gave their very best efforts to the composer whose labor in preparing and rehearsing everything was simply enormous. Strauss never weakened an instant; he was always alert, and, while not a demonstrative director, yet he never failed to bring the artist or the instrument to the fore. He is calmness personified, and always to be relied upon. Dr. Strauss looks extremely well, ruddy and strong, in spite of the labors of the week, accomplished in so successful a manner. The business management issued a valuable and handsomely gotten up program-book of 120 pages, containing two fine portraits of Strauss, also one of Mottl and a group of assisting artists; the committee of honor (forty-two names of prominent musicians, artists, managers, literary lights, etc.); programs in detail with thematic and descriptive information; words of songs; contributions about Strauss and his works, by Dr. Leopold Schmidt, Prof. Dr. Arthur Seidl, Theo Schäfer, Dr. Adolf Chybinski and Dr. Walther Külz; a complete list of Strauss' compositions from opus 1 to "Elektra," op. 58, works without opus and revisions; Strauss monographs by six authors; authors and titles of eighty articles about Strauss and his works; list of twenty-five thematic guides to his larger works; catalogue of works in the Universal Edition; the announcements of the Beethoven-Brahms-Brückner Cycle of twelve symphony concerts from August 5 to September 4, and of the first productions of Gustav Mahler's eighth symphony, September 12 and 13 (requiring one thousand performers, among which eight vocal soloists, two large choruses from Vienna and Leipzig, a children's chorus of four hundred, and the

increased Konzertverein orchestra, Munich, all under the direction of the composer); and, finally, programs of concerts by the Singverein der k. k. Gesellschaft der Musik—freunde Wien, Franz Schalk, director, September 8, and the Riedel-Verein, Leipzig, Dr. Georg Göhler, director, September 14.

Gustav Mahler was here for about ten days, holding rehearsals with the orchestra—in sections—revising his manuscript, altering and re-composing parts. He is well pleased with the results of his local rehearsals, praising the children's chorus very highly, and being particularly complimentary to the orchestra of the Konzertverein, for which he has promised to direct a concert next season for the benefit of the orchestral pension fund. Mahler was carrying his left arm in a sling while at the Strauss concert several evenings ago. He seemed very nervous and appeared to be in need of long and absolute rest.

Ernst von Schuch, the Dresden director who was to direct part of the Strauss music week here, was prevented from coming through severe illness.

Bernhard Shaw and wife (London) were in attendance during part of the Strauss week.

Dr. Strauss addressed the Vienna orchestra at the final rehearsal in Vienna, and also here on the morning of the last concert, saying among other things: "I am filled with pleasure and pride in being permitted to present my works in my home city in an absolutely perfect and unequalled style with you." That is certainly high praise from a high authority.

Wagner's "The Fairies" was given twice, June 18 and 19, with new scenery and costumes.

The Vienna Philharmonic concerts began in 1842 under Otto Nicolai, the famous composer of "The Merry Wives of Windsor." Other directors since then were G. Hellmesberger, W. Reuling and H. Pooch (then after a short period of pause) K. Eckert, Otto Dessoff, Hans Richter, W. Jahn (as substitute), G. Mahler, J. Hellmesberger, Franz Schalk (and then, as guests), E. v. Schöch, Safanow, Nikisch, K. Muck, Mottl, R. Strauss, and finally F. v. Weingartner.

The directors of the Munich Exposition gave to the members of the Vienna Orchestra a genuine "gemütlichen Münchener Bockfrühstücken." It was attended by more than 300 persons, among them many ladies. Speeches, songs, nonsense and music by the Reiter Exposition Orchestra made the occasion most enjoyable.

"Parsifal" in concert form was done at the Prinzregenten Theater, June 20. Soloists: Knote, Feinhals, Bender

and Frau Preuse-Matzenauer, choruses aggregating 800 voices, the court orchestra and Felix Mottl, director.

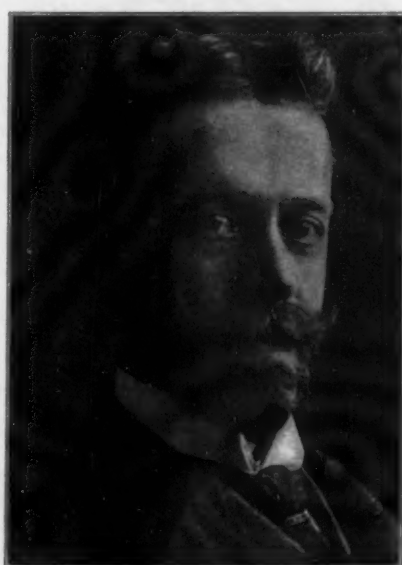
And apropos of the revolutionary Strauss, I have been permitted to look through a new piano sonata, op. 66, by Cyril Scott. The work is published in England, and the composer is presumably an Englishman. There are three movements, and all in the same key of no signature, as becomes an ultra-modernist. Beginning allegro con spirito, the first measure appears in 3-4 time, the second in 4-4 time, the third in 5-8 time, the fourth in 1-4 time, the fifth in 3-4 time, the sixth in 7-8 time, the seventh in 2-4 time, the eighth and ninth in 5-8 time, the tenth in 7-8 time, the eleventh in 3-4 time, the twelfth in 7-8 time, the thirteenth in 2-4 time, the fourteenth and fifteenth in 3-8 time, the sixteenth in 2-3 time. These sixteen measures complete the first page, and on it there are just 109 sharps, flats and naturals. To enumerate all the time changes in these thirty-eight pages of music would alone require quires of foolscap. Just some oddities and novelties in time changes for the young, aspiring and decadent composer, as for instance: 13-16, 7-16, 11-16, 10-8, 9-16, 8-8, 5-16, 11-8, 5-4, 6-16, 10-16, 8-16, 12-16, 18-16; the last movement, a fugue, has the following changes in the first eight measures: 5-8, 2-4, 3-4, 5-8, 11-16, 2-4, 3-4, 7-8. There are rarely more than two or three measures in the same time—it is everchanging from measure to measure. There are many thousands of accidentals, as the key changes even more frequently than the time, and the harmonic changes are so striking, bold and hyperbolic, that theorists will be driven to their wit's ends, analytically speaking. The most original and remarkable spot in this sonata is to be found on page 16, where there are eight measures, consecutively, in 4-4 time, and in something like C major. The publishers, in a typewritten note enclosed in the sonata, say, among other things: "To publish such a work at all is in itself an act of courage: it is the throwing down of the glove as an act of challenge." These good people are certainly making martyrs of themselves in the case of this great Scott, who should be happy indeed to find a publishing house ready to print such ill-jointed and ill-sounding notes.

#### Bonci Studying English.

Alessandro Bonci, the great Italian tenor, who recently voiced his opinion that the salvation of high priced opera in America lay in its being given in the English tongue, has proved his good faith by engaging a young American college professor who is to be his constant companion this summer and whose sole duty will be to teach him the English language. Mr. Bonci had already shown his partiality to Americans by engaging Harold Osborn Smith, an American, as accompanist for his forthcoming concert tour.

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TWIN CITIES, July 9, 1910.

It was Wagner night at Lake Harriet pavilion last night, and the Minneapolis Park Band, under direction of William Warvelle Nelson, played the following program: Overture, "Tannhäuser;" Scenes from "Lohengrin;" "Albumleaf;" "Dich theure Halle;" "Tannhäuser;" overture, "Berlin in Joy and Sorrow;" Conradi; Humoreske, "What's the Matter with Father?" Lampe; Spring Song, Mendelssohn; Minuet, Paderewski; Melodies from "The Dollar Princess;" Fall. Mr. Nelson has a pretty good band this year. He has picked the best musicians in the two cities, and with them is giving the people music that is far above the average—as bands go. The season at Harriet is young yet, and so, of course, the band is not fairly started, still it did some splendid work last night. Particularly enjoyable was the "Tannhäuser" overture, which was played with great breadth of tone and a splendid idea of nuances which is an essential part of any Wagner composition. The "Lohengrin" music seems to require an orchestra, and so that was not as thoroughly enjoyable as the "Albumleaf" or the aria, "Dich theure Halle," sung by Florence Macbeth, accompanied by the band. Miss Macbeth has a big voice and temperament in plenty, and gave a good account of herself in this number. Mr. Nelson's accompaniment was sympathetic, well supporting the soloist, and never at any time covering her.

It was noticeable that every seat and all the standing room on the pavilion was taken on this night, while on the "popular night," Tuesday, not more than half the seats were taken.

Speaking of the fact that a Wagner program drew a larger crowd than a popular program, the writer would like to express his opinion that the Twin Cities are the greatest centers of musical culture between New York and San Francisco—with the possible exception of Chicago. This statement is made as the result of several months spent visiting the various cities between Denver and New York, and applies to the Twin Cities as a musical unit. Take either city separately and the only possible competitor they could have for first place would be Cincinnati, but take the two together and even Cincinnati must take second place. The reason for this musical ascendancy is the fact that there are here two fine symphony orchestras and several fine choral clubs. With the orchestras the people have the opportunity every year of hearing twenty to twenty-four symphony concerts and half as many again popular concerts. Many of the great artists are here every season, there are voice and piano recitals innumerable, chamber concerts in plenty, and generally a very broad musical culture among all classes of people. One thing that helps this along wonderfully is

the fact that there are two fine auditoriums—something not possessed by many cities. And then there are also two fine, wide-awake musical clubs, the Schubert Club of St. Paul and the Thursday Musical of Minneapolis, both of which are active factors in the cause of good music.

Just how deeply the clubs are interested in musical education may be understood when it is announced that the Thursday Musical has engaged Busoni for a concert, as well as several other artists of high rank, and the Schubert Club is bringing the Flonzaley Quartet here; also other artists in their course of concerts. Dates have not been set.

Since Mrs. F. H. Snyder's return from Florence she has again become an active factor in the musical life of St. Paul. Already she has booked the Metropolitan Opera for five concerts in January, and is to bring Gadski, Paderewski and other artists here for recital during the coming season.

Madame Hesse-Sprotte goes to Omaha on July 20 to take part as soloist in the Northwestern Sängerbund, which will convene there July 20-24, inclusive. Madame Sprotte appears on four of the five programs.

G. H. Fairclough, the St. Paul organist and choral conductor, is organizing a chapter of the American Guild of Organists, and expects to have his charter at the September meeting of the Guild. The chapter will not be confined to the Twin Cities, but will take in organists throughout the Northwest. Mr. Fairclough goes to Aberdeen, North Dakota, on July 19 to give a recital in the M. E. Church on the new pipe organ, which is the gift to the church of Mrs. Bushnell, and it is she who is bringing Mr. Fairclough there for a recital. He opened the organ with a recital when it was installed last November.

The Northwestern Concert Direction, B. Sprotte, manager, has opened offices in the new Frank Building, 49 South Eighth street. Mr. Sprotte becomes the Northwestern representative of M. H. Hanson, and also has a list of Twin City artists to exploit. There is a good field adjacent to the Twin Cities and Mr. Sprotte expects to



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make a specialty of furnishing soloists for festivals, concerts, recitals and musicals of all kinds in this territory.

J. Austin Williams journeyed to Indianola, Ia., the first of last month, and there sang the part of Rhadames in a concert presentation of "Aida." He was highly commended for his good work.

William Warvelle Nelson (violinist), assisted by Louis L. Rosenberger (pianist), gave a "Sonata Hour" at his studio in the Schiffmann Building on Friday afternoon, June 10. He played the Brahms sonata in D minor, "Aus der Heimat," by Smetana, and the sonata in E minor, by Sjogren.

The second annual meeting of the Order of the Golden Cow will be held at Minnetonka some time in August. The committee is now making arrangements (with brewers) for the event.

Fifteen pupils from the summer classes of Mr. and Mrs. Charles M. Holt, of the Minneapolis School of Music, Oratory and Dramatic Art, gave a pleasing performance of three plays in the school hall Friday night before a good sized audience of friends. Many of those in the cast were teachers taking the summer term in dramatic art to help them in coaching plays in their regular school work. Two more performances will be given during the summer term.

Maurice Eisner closed a series of piano recitals given by his advanced pupils yesterday in Conservatory Hall. Clari-bel Buschmann, of Prescott, Wis., assisted by Millie Beck, pupil of Arthur Vogelsang, gave the following program: Sonata, op. 2, No. 1 (Beethoven); "To Spring" (Grieg); "Norwegian Bridal Procession" (Grieg); second mazurka (Chaminade); "A la bien aimee" (Schutt); songs—"O Bitt' Euch," "Lieb Vogelein" (Gumbert); "Love Song" (Stanton).

The art department of the Northwestern Conservatory has just closed a successful year's work under the guidance of Ella M. Powell, art teacher for several years, both at the Conservatory and Stanley Hall. Two conservatory students received diplomas in the academic art course and six students received certificates covering the art work in the eight grades of the public schools.

Several of the conservatory students gave an entertainment at the Old Soldiers' Home last Wednesday afternoon. The program consisted of readings by Luella Bender and Pauline Michael and piano solos by Helen Knight.

Mrs. Charles M. Holt, of the Minneapolis School of Music, Oratory and Dramatic Art, will give a program of readings before the teachers of the University Summer School Monday afternoon, July 11. Mrs. Holt is well known for her presentations of some of the better class of modern plays as well as for her delightful interpretations of the standard classics. She is particularly effective in the lyric poems of such authors as Tennyson, Shelley and Keats, several of which will be given on this program. Mrs. Holt's reading is always natural and unaffected as well as dramatic. She has appeared before the University Summer School regularly for several seasons and is very popular. Mrs. Wilma Anderson Gilman will give two numbers on the program and will also play the accompaniment to Mrs. Holt's reading of Longfellow's "Hiawatha." The complete program follows: Lyrics—"The Skylark" (Shelley), "A Rainy Day" (Upson), "Crossing the Bar" (Tennyson); Mrs. Holt; "Spanish" caprice (Moszkowski); Mrs. Gilman; poems of fancy—"Tomlinson" (Kipling), "The Sign of the Cleft Heart" (Garri-son), Mrs. Holt; "Hiawatha," music by Rosseter G. Cole (Longfellow), Mrs. Holt (Mrs. Gilman at the piano); "Arietta de Paleto" (Gluck-Joseffy), concert etude (Rubinstein), Mrs. Gilman; child life—"The Lie" (Donnell), "Dominique" (Drummond), Mrs. Holt.

OSCAR HATCH HAWLEY.

#### Williams with Lagen.

H. Evan Williams, the American tenor, has placed his exclusive concert direction with Marc Lagen. Mr. Williams has been very busy the past season, and was the stellar attraction at the Cincinnati Festival, scoring an ovation every time he appeared. The press was unanimous in acclaiming him among the greatest artists who had appeared in Cincinnati in years. He repeated this success at the Evanston Festival, and, in fact, every place he has sung this year. Mr. Williams will be heard in recital in New York in December, and is already engaged for "The Messiah" with the Apollo Club in Chicago and by several other large societies.

#### Detroit Is with Us.

"How did you enjoy the excursion?"  
"Great. Nobody once sang 'Has Anybody Here Seen Kelly?'"—Detroit Free Press.

## OBITUARY

### Louis Albert Bourgault-Ducoudray.

Dr. Louis Albert Bourgault-Ducoudray, professor of musical history at the Paris Conservatoire, died in that city last week, aged seventy.

Born at Nantes, February 2, 1840, Ducoudray early became a pupil of Ambroise Thomas at the Conservatoire, and in 1865 won the Prix de Rome. Returning to Paris in 1868, he founded a successful amateur choral society. Later he undertook extensive musical researches in Greece, thereafter writing "Souvenirs d'une mission musicale en Grèce," "30 Mélodies populaires de Grèce at d'Orient" and "Etudes sur la musique ecclésiastique Grecque."

In 1878 Bourgault-Ducoudray became professor of musical history at the Paris Conservatoire. His compositions include two operas, "Thamara" (Paris, 1891), "Bre-



BOURGALT DUCOUDRAY.

tagne" (not performed); marches, fantasias and miscellaneous works for orchestra, including a symphony, "La Conjuración des Fleurs," employing female chorus and soli; numerous songs and piano pieces, and "30 mélodies populaires de la Basse-Bretagne."

### Margaret Bowne Crawford.

Margaret Bowne Crawford, widow of James P. Crawford, an old educator, died on the Fourth of July at her home in Brooklyn, 89 Joralemon street, at the advanced age of ninety-three. The late Mrs. Crawford was the mother of several children who became widely known in the musical world. Two of her daughters, Rebekah Crawford, still living at the family home, and the late Althea Crawford-Cox (who died last summer), have both written and compiled books on music. The late Mrs. Crawford-Cox was the author of "Letters from Great Musicians to Young People." The present Miss Crawford compiled a "musicians' birthday" book, and with other collaborators brought out "Musicians in Rhyme for Childhood Time," and more recently her latest book, "Great Musicians in Art and Glory," has been published. The venerable lady who passed away on our national holiday was a woman of rare and beautiful life, devoted until she was past eighty to the work of education. She was born in Freehold, N. J., August 1, 1817. The home she leaves on Brooklyn Heights is a treasure house of pictures of great musicians from Palestrina to MacDowell, busts of musicians and many other objects of intrinsic and historical musical value. This collection was begun many years ago by the daughter, Rebekah, who, with two brothers, survive the aged mother. The funeral was held last Thursday and the interment took place at Elizabeth, N. J.

### Sutter and Obrist

Anna Sutter, the prima donna, and Aloys Obrist, the musical director of Stuttgart, died in that city recently, as the victims of a domestic tragedy.

### Michael C. O'Connell.

Michael C. O'Connell, an officer at the Massachusetts State prison for nearly thirty years, died at his home on

Highland avenue, Somerville, Mass., July 6, after an illness of some months' duration. During the early days of his life Mr. O'Connell was one of the most noted church singers in Boston, and is remembered by many of the old timers for his beautiful voice.

### Connell at Saginaw.

Horatio Connell met with great success at the German Sängerfest at Saginaw, Mich. on July 4, when he sang with the Pittsburgh Festival Orchestra afternoon and evening. His reception was so enthusiastic as to compel a repetition of the Mozart aria from "The Magic Flute." At the supper and reception at the Germanic Club after the concert he was complimented highly by the musical directors of the visiting musical clubs. The Saginaw Daily News of July 5 said:

Mr. Connell is really a satisfying baritone, and in these days of imitations that is saying a good deal. His voice is manly, is exceedingly well modulated and he sings with freedom and expression, his style being absolutely devoid of that lifelessness which is too frequently characteristic of the concert singer. His versatility was shown in the widely differing selections he gave from Mozart at the opening concert, the one tender and appealing, the other full of animation and the spirit of liveliness. He was applauded to the echo and responded with encores.

### Macmillen Makes Victor Records.

To Francis Macmillen has fallen the unique distinction of being the first great violinist to make a talking machine record with full orchestral accompaniment. He recently played his own "Causerie" for the English Victor Talking Machine Company and the record was pronounced by experts to be the best ever made by any violinist. As a result he was engaged to make a record accompanied by orchestra and the experiment was so successful that already arrangements have been made for an entire series of such records.

### Liza Lehmann's Latest Composition.

Liza Lehmann, the composer of "In a Persian Garden," has just written some special music for the new play, "Clementina," which will be produced next fall, and in which H. B. Irving, son of the late Sir Henry Irving, will be seen in the character of the hero. Madame Lehmann returns to America in early October for a three months' tour through to the Pacific coast. She will bring her own quartet from London. Her tour is under R. E. Johnston's management.

### Two Notices About Frank Ormsby.

The following notices tell of Frank Ormsby's singing in Nashville and Rochester:

An inspiring feature of the program was the singing of Frank Ormsby. His interpretation of his group of songs was a revelation. He brought out distinctly their majestic dignity and symphonic melody.—Nashville, Tenn., Banner.

The tenor part fell to Frank Ormsby, who is well grounded in his craft. He proved this by his manly and effective singing of the recitatives and his interpretation of the fine aria, "In Native Worth." Mr. Ormsby is a singer whom it is always a pleasure to hear.—Rochester Post-Express.

### Gracia Ricardo to Sing Here.

Much interest is being centered upon this American soprano, Gracia Ricardo, so great a favorite in Europe, and not yet heard publicly in her native land. Among recent engagements are those by the Apollo Club of St. Louis, the New York Liederkrantz, the Montreal Morning Musicales. A Southern tour covering nineteen cities has been booked for January.

### Southern Tour for Burns-Roure.

Estelle Burns-Roure, dramatic soprano, continues to grow in favor. At a recent recital in Philadelphia the press was very complimentary in praise of her work. Madame Burns-Roure will teach during the summer and will start in November for an extended tour of the South.

Amy Fay left New York last Friday to join her sister, Mrs. Theodore Thomas, at the Thomas country home, Bethlehem, N. H. The Thomas place is called "Felsen-garten." It is one of the picturesque spots in the White Mountains. Eugene Joyner, a scholarship pupil of the Fay studio, recently gave two piano recitals in Yonkers, one at the home of Mrs. Henry A. Robinson, 94 Hudson terrace, and the other at the home of Mrs. Walter M. Taussig, 191 Park avenue.

Budapest's Court of Appeals has pronounced judgment in the suit brought by Maurice Maeterlinck against Emil Abranyi for using the Belgian poet-mystic's "Monna Van-na" as an opera libretto without securing permission from the author. Abranyi and the two directors of the Budapest Opera, who produced the work, have each been condemned to pay a fine of \$20 and required to destroy the libretto.

**George Harris, Jr.'s, Successful Season.**

It is not often that a young tenor can point to the number of successful and important engagements filled so early in his professional career as is the case with George Harris, Jr., after a first season's work only in the concert and oratorio field. Beginning his season with a Worcester Festival appearance in September, 1909, he continued his work with a number of private engagements at divers times during the winter in New York, Washington and Boston; the next public recital being given at the Providence Art Club in November. Following that came his notable appearances with Lina Cavalieri in Boston, Springfield and Providence, January 4, 6 and 7, when the Boston Herald, Transcript and Springfield Republican all spoke in the most enthusiastic terms of Mr. Harris' beautiful quality of voice, sterling musicianship and fine vocal attainments. After these engagements came his appearance on January 23 with the New York Symphony Orchestra at the New Theater, in a Debussy concert; the concert given before the "Listeners" at Providence, January 31; with the Adamowski Trio at Northampton, Mass., February 2; at the November Club, Andover, Mass., February 7; in the Thompson course of concerts at Williamstown, Mass., February 24, and in a performance of "Elijah" with the Amherst Oratorio Society in March. Later he appeared twice in Boston, before the Harvard Musical Organization, April 30, and for the Musical Art Club, May 4.

Not alone has Mr. Harris been so wonderfully successful in his own country, but while yet a student with Jean de Reszke in Paris, he sang at an American embassy concert in 1908, at the Vitti Academy twice, and at the Rue de Berri Church for three months. During the Paris season of 1908-1909 he sang the "Chansons de Leilah," by Alexander Georges, with the composer at the piano, this being the first production of the entire cycle; English madrigals with the Societe de Fondation Bach, both solo and ensemble numbers; and works of Massenet at Salle Erard on the occasion of Massenet's becoming honorary member of the Societe des Enfants d'Apollon. During all these years Mr. Harris was the regular accompanist for the

lessons given by Jean de Reszke, of whose style and interpretation he has acquired the thorough and practical knowledge which makes his work as a de Reszke exponent almost invaluable to his many pupils. Mr. Harris has just sailed for Paris, where he anticipates doing some further coaching with his famous teacher during the summer months. Judging from his auspicious beginning and the numerous dates already booked ahead, the coming season promises even more for this thoroughly equipped young tenor than when he first appeared on the American concert platform.

GERTRUDE F. COWEN.

**Busoni at Basle Meisterschule.**

There being numerous inquiries from interested parties as to Busoni's master's class at Basle Conservatory of Music, THE MUSICAL COURIER has secured the following circular, which gives full details:

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2. Signor Busoni will consecrate a third afternoon to a long, personal recital.

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2. Frs. 50 (£2) for auditors.

(To be paid in advance.)

Subscriptions to be sent not later than the beginning of July to the Board of School of Music and Conservatory of Basle, Switzerland.

The latter will also give any further information that may be wanted (also about lodgings, etc.).

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Recital	.....	César Franck
Recital	.....	Brahms
Recital	.....	Busoni
Extra, Choral concerto, with symphony orchestra	.....	Busoni

**Harriet Foster's Summer Plans.**

Harriet Foster will spend the greater part of the summer in Cleveland, Ohio, Mrs. Foster's old home. No American singer can boast of greater London successes than Mrs. Foster. The contralto has also met with her share of success in America, and the following notice is the opinion of Wilson G. Smith in the Cleveland Press:

Mrs. Foster, who was heard here in oratorio not long since, strengthened the good impression then made. Her voice is one of rich timbre, and she uses it with much intelligence and artistic finish. Her selections included German, French, English and American songs, all of which she interpreted in characteristic manner. An aria by Bach, with violin obligato, was especially interesting, both by reason of the combination and the manner of its rendition.

**Jomelli and Nordica.**

Madame Jomelli, the Dutch prima donna, who was one of the guests at Madame Nordica's housewarming at Deal Beach, N. J., week before last, will spend the remainder of the summer abroad. Next season Madame Jomelli will be under the management of the Quinlan Musical Agency, and will, as heretofore, sing in the principal cities of the United States.



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**All Commend Werrenrath.**

Late spring and early summer concerts at which Reinhold Werrenrath sang showed again that this favorite baritone is usually commended by all the critics and musical people in the towns where he appears. One of the latest recitals given by Mr. Werrenrath took place at the Heizer Music School in Sioux City, Ia., Saturday evening, June 18. His program for that occasion included an aria from Handel's "Julius Caesar," songs by Brahms, Schumann, Hawley and other American composers. Frederick Heizer, Jr., violinist, and Myrtle Barnes, pianist, assisted the baritone. Mrs. Frederick Heizer of the school sent THE MUSICAL COURIER an account of the recital, in which she wrote of Mr. Werrenrath:

He is an artist of exceptional merit; we were most delighted with his beautiful singing.

The following press notices refer to Werrenrath's recent appearances in Pittsburgh and Ottawa:

Mr. Werrenrath's singing of the heroic part of Frithiof would place him among the most artistic and useful baritones in the country. An intelligent study of the work and an individual translation on his part gave an aided strength and conviction. His voice fitted into the ensemble exceptionally well. Mr. Werrenrath sang

but three other songs, barring an encore. The way he did them made the audience wish for more.—Pittsburgh Despatch.

Mr. Werrenrath came to Ottawa preceded by praise, of which he may justly be proud. That he fully lived up to what was anticipated was quite true, and that he is one of the most finished and artistic baritones that it has been our good fortune to hear is also the case. Both in the concerted work and in solo he was equally successful and created a most favorable impression. The audience was again and again aroused to intense enthusiasm by his singing.—Ottawa Evening Journal.

**Baernstein-Regneas' Summer Studio.**

The numerous teachers and professional singers who flock to New York for study from all parts of the States and Canada during their summer vacation are fortunate this year in finding Baernstein-Regneas at work at his beautiful studio, 336 West Fifty-eighth street. There is no one better fitted than Mr. Regneas to present to the singer in a compact form the principles of correct tone production and easy articulation or to equip more thoroughly the student with the essentials for the making of an artist.



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**Gracia Ricardo's Press Notices.**

Among some recent press notices of Gracia Ricardo which were published in THE MUSICAL COURIER the announcements were a trifle mixed. One criticism from Galatz, Roumania, was mentioned as being from Bulgaria. An observing reader noticed this error and reminded this office of the mistake, which is here explained. Few singers have an opportunity to secure engagements in these European countries, but Madame Ricardo is among the limited number who have sung with marked success there, and she has been richly rewarded for delighting the elite, particularly at Bucharest and Galatz.

**Liederkrantz Employs Windolph.**

Frida Windolph has been engaged as one of the soloists for the New York Liederkrantz Society concerts next fall. Miss Windolph is in much demand by German singing societies, and is very popular socially. She will be heard in many "at homes" and musicales this coming winter.

**Sébald to Tour.**

Alexander Sébald, acknowledged by critics of note as a great Paganini player, will return to America in late September to start at once on his long concert tour. Sébald,

the only violinist who plays the twenty-four caprices of Paganini from memory in public, is a great attraction. He will be heard also in recitals of Bach, Beethoven, etc. His tour will be limited to thirty concerts, fourteen of which have been sold.

**Esther Plumb's Recitals.**

The following are notices of Esther Plumb's successful appearance in recitals at Lansing, Mich., and Peoria, Ill.:

Beautiful in the highest sense was the song recital by Esther Plumb, of Chicago, at the artists' afternoon of the Matinee Musical Club Wednesday. To the long and varied program the audience listened unwearied, utterly charmed by the wonder of the voice, by the exquisite bits of melody, by the heartfelt interpretation of each word and note. Suited perfectly to her lovely contralto were the selections, and their wide range only showed to greater advantage the range and power of her voice. The singer excelled in interpretation, and to those who have studied Schumann-Heink's methods, Esther Plumb's singing appealed in the same degree, as considerable resemblance between the singers was noted.—Lansing, Mich., Journal.

The recital given Wednesday afternoon at the First Universalist Church by Esther Plumb, contralto, of Chicago, was a delightful and artistic one. Miss Plumb came to Lansing under the auspices of the Matinee Musical Club and it might safely be said that she was the finest singer ever presented by that society, and one of the finest ever heard in the city. Miss Plumb's voice has been compared to Madame Schumann-Heink's. It is a contralto of marvelous

sweetness and richness, combined with great power. Her voice and interpretation are both dramatic. The program Miss Plumb rendered yesterday was a tremendous one, composed of eighteen numbers, many of them the most difficult.—Lansing, Mich., State Republican.

The Woman Teachers' Club, of Peoria, Ill., shared with its friends a very rare musical treat at the auditorium of the White School on February 13. The occasion was a recital by Esther Plumb, of Chicago, contralto. Miss Plumb shows a broad musicianship in her choice of program numbers, in the wonderful control of her rare voice and in her appeal to the best in an audience. In a very varied program she proved that she has acquired through her training that which all singers strive to obtain, a perfectly balanced compass, with each tone of a remarkable range, firm, full and vibrant. Her coloratura work equals that of a dramatic soprano, her pianissimo work excels that of Schumann-Heink, but the glory of her voice is the rich velvety quality of her robust tones. Chicago has but this year added Miss Plumb to her list of artists, and Peoria was most fortunate to secure an early engagement.—The Peoria Star.

**Scharwenka Engaged by Philharmonic.**

Xaver Scharwenka, the noted composer-pianist, has been engaged by the New York Philharmonic Society for Sunday afternoon, November 27; Tuesday evening, December 13, and Friday afternoon, December 16. On the evening of November 27 he will appear with the Liederkrantz Society. Scharwenka's tour is under R. E. Johnston's management.

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